

MARY ANNE MATHER











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*Melodia Sacra*  
OR  
**THE PSALMS OF DAVID,**

*The Music Composed by the most celebrated*

*Authors, Ancient & Modern,*

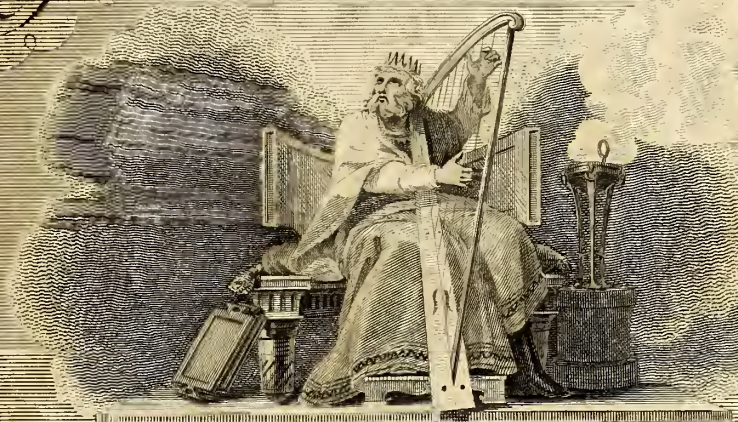
*Adapted to the Version of the*

**ONE HUNDRED AND FIFTY PSALMS,**

*Authorized and Sung in the United Churches,*

*of England and Ireland, with*

**HYMNS, ANTHEMS & CHORUSES,**



*Arranged by*  
**DAVID WEYMAN,**

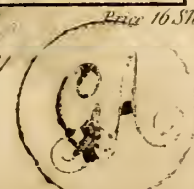
*Member of the CATHEDRALS of Christ Church,*

*AND*  
**S<sup>t</sup>. Patrick Dublin,**

*FOR*  
**ONE, TWO, THREE OR FOUR VOICES,**

*with a Figured Bass for the*

**Organ or Piano Forte.**









# MELODIA SACRA.



This Work is.  
*With profound Respect, by Permission*  
DEDICATED TO  
*M<sup>rs</sup> Peter La Touche*  
*of Bellevue.*

*Dublin for sale p 1812*

*By her most obliged  
And very humble Servant  
Geo. Allen.*







# ADDRESS

## TO THE PUBLIC.

---

NO Publication was ever more requisite in this Country, particularly for the Use of the Established Church, than a complete Collection of Psalmody.

The present Work, containing the most approved Tune for *each* of the One hundred and Fifty Psalms, with suitable Selections from the received Version, and the short Introduction to Psalmody which has been prefixed, will, it is presumed, supply the deficiency so long complained of.

The Melodies are carefully selected from the most celebrated Authors, Ancient and Modern; New Music has also been expressly composed for many of the Psalms, &c. &c. by several eminent Professors in Ireland, to whom the PUBLISHER acknowledges himself highly indebted, not only for their valuable Compositions, but their liberal encouragement of the Work.

The Hymns, Anthems and Choruses, which conclude the whole, make it the most valuable and general Collection of Sacred Music ever yet published.

No trouble or expense has been spared.---The correctness, with the manner of execution, will speak for itself.

This Work (it is hoped) will be found particularly useful to Organists and Clerks of Parish Churches;---Dissenting Congregations and private Individuals will likewise find it a most useful and valuable Repository of *Sacred Melody*.

The

The use of Sacred Music in Private Families, particularly on Sabbath Evenings, must have the happiest effects; it exalts the mind of a Christian above the objects of this World, and gives it a foretaste of the joys of an Eternal hereafter.

St. PAUL exhorts us to the practice of “*teaching and admonishing one another in Psalms, and Hymns, and Spiritual Songs, singing with grace in our hearts to the Lord.*”---Col. iii. 16.

The example of Saints and Angels in bliss, is held out for our imitation: they are represented as continually singing Praises “*unto him that sitteth upon the Throne, and unto the Lamb for ever and ever.*” Rev. v. 13.---This delightful and unceasing employment of the Heavenly Host is also beautifully described by MILTON in the following lines:---

\* \* \* \* \* their golden harps they took,  
Harps ever tun'd, that glittering by their side  
Like quivers hung, and with preamble sweet  
Of charming symphony, they introduce  
Their sacred song, and waken raptures high;  
No voice exempt, no voice but well could join  
Melodious part, such concord is in Heaven.

---

NOTE.---The Air or Melody throughout the One hundred and Fifty Psalms is placed in large Notes on the stave next to the Bass, at the top of the Piano Forte or Organ Part,---The Hymns, Anthems, &c. &c. in the 4th Number, having additional accompaniments, the *Treble* or *Air* is changed to the first stave in the score.---And, as it may not always be convenient to adapt Voices to each part of the Harmony, the *Treble* or *Air* may (in general) be sung *singly* with the Piano Forte accompaniment.



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# A Short Introduction to Psalmody.

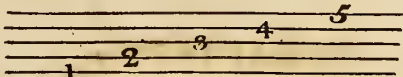
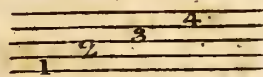
First— The names of the different notes & their proportions.

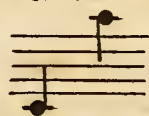
1	- - - - -	○	- - - - -	Semibreve, is equal to
2	- - - - -	♪	9	Minims, or
4	- - - - -	♪	♪	Crotchets, or
8	- - - - -	♪	♪	Quavers, or
16	- - - - -	♪	♪	Semiquavers, or
32	- - - - -	♪	♪	Demisemiquavers.

## EXPLANATION.

The Semibreve, which is the longest note in general use, is the standard for all the rest, which are so many proportionate parts of it.

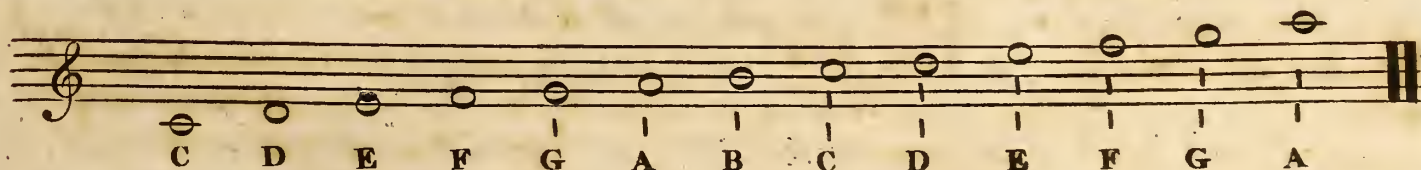
SECOND— The notes in Music are usually written on five lines —

thus  or the spaces between those lines — thus 

always counting from the bottom, which together is called a Stave; — If there be an extraordinary line at the top or bottom thus  it is called a Ledger Line.

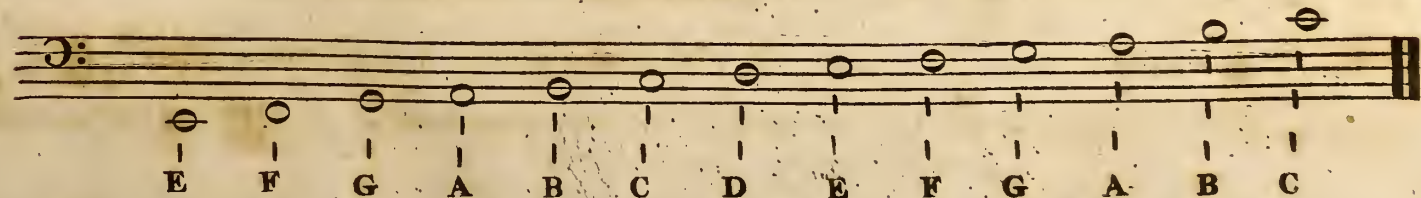
THIRD— There are in all seven Letters, viz, A, B, C, D, E, F, G. — In writing them in the Treble Cliff, C is placed on the Ledger Line below. D below the first line. E, on the first line; F, on the first space; and so on to the top.

## EXAMPLE of LETTERS in the TREBLE CLIFF.



C D E F G A B C D E F G A

## EXAMPLE of LETTERS in the BASS CLIFF.



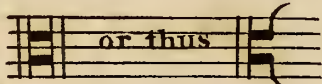

E F G A B C D E F G A B C

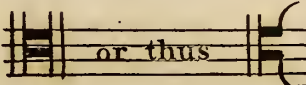
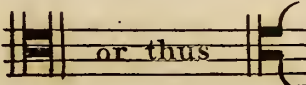


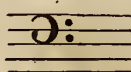
Every note higher than F, on the fifth line in the Treble Cliff, is said to be in Alt; as G, in Alt; A, in Alt; and so on, up to the top. — And every note lower than G on the first line in the Bass, is called double; as double F, double E, and so on down to the bottom.

**FOURTH** — The Cliffs are three; 1<sup>st</sup>, the Treble or G, Cliff, which is marked

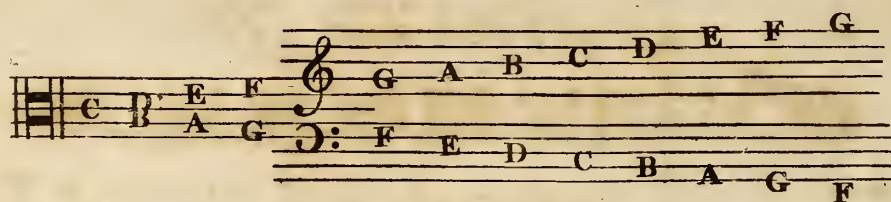
thus,  is always placed on the second line. — 2<sup>d</sup>, the Tenor and Contra

Tenor or C Cliff, marked thus  or thus  is placed for the Contra Tenor on the

third line, and for the Tenor on the fourth line; thus,  or thus 

3<sup>d</sup>. The Bass or F. Cliff, is always placed on the fourth line, and marked thus 


I shall here give the **GAMUT** or **SCALE** of Music in the different Cliffs.

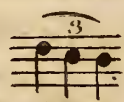
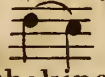


The C. Cliff, is moveable; being sometimes placed on one line, and sometimes on another. It may not be improper to observe here, that the Treble or G, Cliff is now much used in the Contra Tenor and Tenor Parts, being stationary, and consequently much easier for young practitioners.




#### **FIFTH — EXPLANATION of other MUSICAL CHARACTERS .**

A Sharp, marked thus, #. prefixed to any note raises it half a tone higher; — A Flat, marked thus, b. prefixed to any note sinks it half a tone lower. — Flats, or Sharps, set on any line or space, at the beginning of any tune or movement, affect all the notes on that line or space throughout the tune or movement, unless a Natural, marked thus, ♮. be prefixed to any note, which note is then reduced to its natural or original sound; But an accidental Sharp, Flat, or Natural, affect only the notes in that Bar.





A Hold, or Pause, marked thus  placed over a Note or Rest, shows that that Note or Rest is to be held somewhat longer than its original measure.

Any three Notes tied thus  with a figure of 3 above or below them, are to be sung in the same time as two. — A Slur  shows that the notes it contains are to be sung to one syllable. — A Trill, is the shaking of two distinct notes easily, upon one syllable, as long as the time allows, and is marked thus, tr. — A Direct, marked thus, W. shows that the first note on the next stave is placed on the same line or space that the Direct is.

A Repeat, marked thus, S. shows the notes included are to be sung twice.

A Single Bar marked thus  serves to divide the time. A Double Bar thus  is generally placed at the end of a line or strain, and when dotted thus  shows that each part is to be repeated.



A Dash over a note, thus  shows that that note is to be sung Staccato, or short & bold. The Swell, marked thus  denotes an increase of sound. — The Diminuendo mark'd thus,  denotes a decrease of sound; and when joined together, thus  is begun Piano, gradually increasing to Forte, then diminishing to Piano in the same proportion. **SIXTH — OF DOTTED NOTES & RESTS, OR NOTES OF SILENCE —** A Dot after a Note makes it longer by one half; thus a dotted Semibreve is equal to three Minims, and so on.


## EXAMPLE



A Semibreve	— — — — —	○	— — — — —	and its Rest	— — — — —
Minim	— — — — —	9	— — — — —		— — — — —
Crotchet	— — — — —	┐	— — — — —		┐
Quaver	— — — — —	┐	— — — — —		┐
Semiquaver	— — — — —	┐	— — — — —		┐
Demisemiquaver	— — — — —	┐	— — — — —		┐

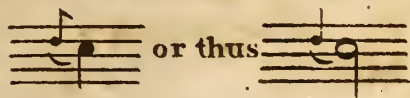
## SEVENTH.



## OF TIME.

There are three sorts of Time, viz. Common Time, Triple Time, and Compound or mixed Time; which are distinguished by certain marks or figures. — Common Time is known by some of these marks  each of which contains four or to the value of four Crotchets in a Bar — The first mark is slow, the second Moderate, & the third Quick, but is now seldom used — The figure 2 or  $\frac{2}{4}$  contains two Crotchets or to the value of two Crotchets in a Bar — The marks of Triple Time are  $\frac{3}{2}$   $\frac{3}{4}$   $\frac{3}{8}$  containing three Minims three Crotchets or three Quavers in a Bar — The marks of mixed or Compound Time are  $\frac{6}{4}$   $\frac{6}{8}$   $\frac{9}{4}$   $\frac{9}{8}$   $\frac{12}{8}$  But they are seldom used in sacred Music.

NOTE. A Semibreve is the Note by which all the others are measured; thus the under figure is always the division of the Semibreve, and the upper figure denotes how many of such notes are contained in a Bar: thus  $\frac{3}{2}$  tells you the Bar consists of Minims because a Minim is the half of a Semibreve, and the upper figure of  $\frac{3}{2}$  denotes that there are three of those Minims in a Bar — If  $\frac{3}{4}$  be marked, the Bar consists of Crotchets, because a Crotchet is the fourth part of a Semibreve, and the upper figure tells you, that there are three Crotchets in a Bar — If the figures  $\frac{3}{8}$  or  $\frac{6}{8}$  are mark'd the Bar consists of Quavers, because a Quaver is the eighth part of a Semibreve; & so of all the rest. — Thus, as I said before, the under figure is always a division of the Semibreve, and the upper figure denotes the number of those in a Bar

**EIGHTH —** The Apogiatura, or passing Note, marked thus

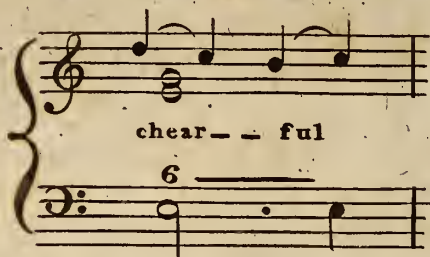


sung thus  or thus  is sometimes accented, and sometimes not accented.



NOTE. Whenever an accented Apogiatura or passing Note, occurs in this work, it will be written in large Notes tho' seemingly contradicting the figured Bass, as in the

33<sup>d</sup> Psalm, Page 45, thus



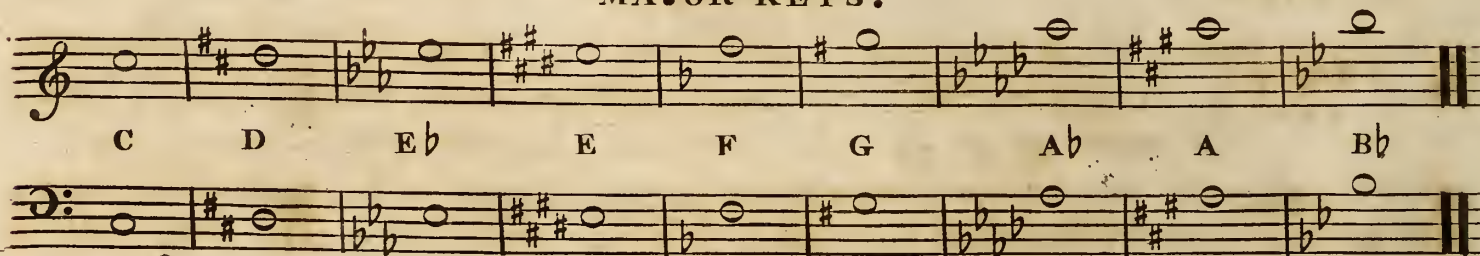
### NINTH. — — — OF KEYS AND TRANSPOSITION.

In all regular movements, the last Note in the Bass is the Key-note, and in general, so is also the last Note of the Treble or Melody: to which Key-note the whole movement is related, and on which it depends; but by Transposition, in case a Tune be a little too high or too low for the voice, it may be brought lower or higher at pleasure, observing always, that if the Tune be set in a Sharp or Major Key it must be transposed into a Sharp or Major Key; and if it be set in a Flat or Minor Key, it must be transposed into a Flat or Minor Key.

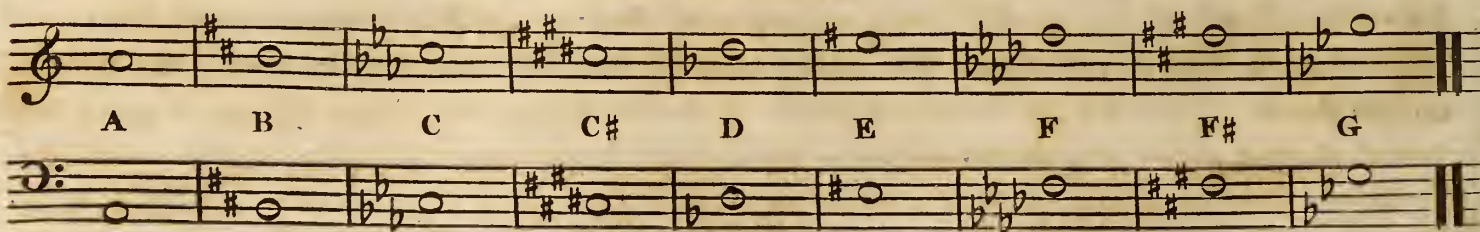
I shall here give an Example of the different Keys, Major and Minor, in general use.

Example of Major and Minor Keys, from which, or to which, any Tune may be transposed either higher or lower.

#### MAJOR KEYS.



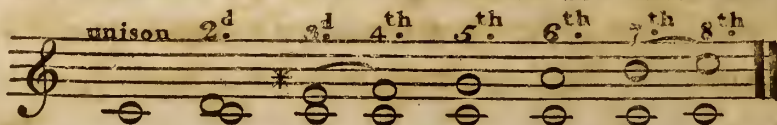
#### MINOR KEYS.



### TENTH — — — ON SOLMIZATION OR SOLFAING.

Solmization is the making use of certain Syllables, instead of letters, in singing the notes and expressing their proper intervals. An interval is the distance between any two notes ascending or descending, and the intervals are not all equal; for in the Natural Scale & compass of an Octave ascending, the Notes are composed of whole tones and half tones or Semitones; The Semitones in the Natural Scale are between E, and F; and between B, and C. — viz. between the third & fourth, and between the seventh & eighth of the Key; the rest are all whole tones.

#### EXAMPLE IN THE NATURAL MAJOR KEY of C.

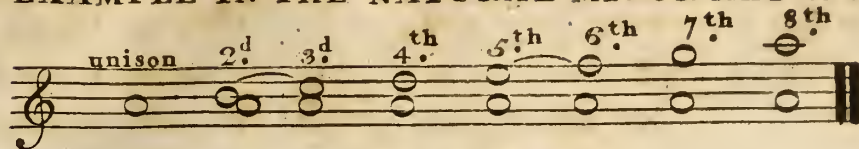


\* The Curved line shows the situation of the Semitones.

Melodia Sacra.



## EXAMPLE IN THE NATURAL MINOR KEY of A.



A Tune is said to be in a Sharp or Major Key if the 3<sup>d</sup> above (counting from the Key-note) contains five half tones — if from the Key-note to the third above it contains only four half tones, it is said to be a Flat or Minor Key.

EXAMPLE for COUNTING the SEMITONES to the 3<sup>d</sup> above in the MAJOR Key of C.

C.	C#.	D.	D#.	E.
1	2	3	4	5

EXAMPLE for Counting the SEMITONES to the 3<sup>d</sup> above in the MINOR KEY of A.

A.	A#.	B.	C.
1	2	3	4

I shall here give an example of Sol-faing the eight notes or Octave in the Major Key of C, and the learner must be particularly careful to raise the voice but little, or half the distance from E to F, and from B to C — (E and B, being the two half tones in the Octave) that he does between the whole tones, always having a particular regard to the situation of the Mi, or Master Note.

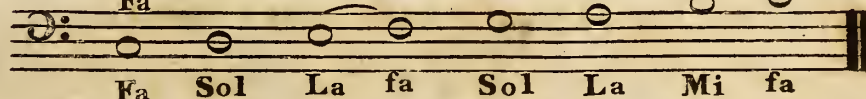
EXAMPLE of SOL-FAING the NOTES ASCENDING in the MAJOR KEY of C.

LESSON 1<sup>st</sup>

TREBLE or  
TENOR.



BASS.

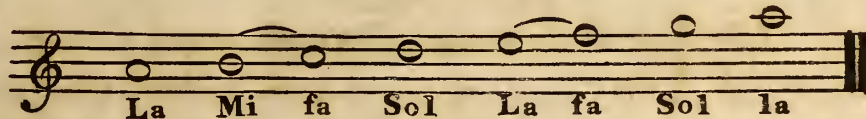


Recollect, that Mi, is called the Master Note, because it directs or governs the situation of the others, and is always found on the seventh of the Key, in all Major Keys, and on the second of the Key in all Minor Keys; in this order, above the Mi, twice fa, sol, la; — below the Mi, twice la, sol, fa.

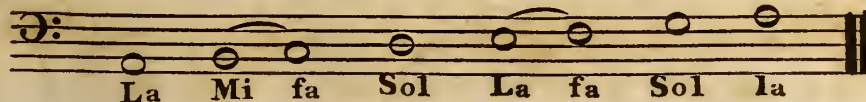
EXAMPLE of SOL-FAING in the FLAT or MINOR KEY of A.

LESSON 2<sup>d</sup>

TREBLE or  
TENOR.



BASS.



Every Minor Key is in itself imperfect; and unless an accidental Sharp is placed before the sixth and seventh ascending, it will be found very unpleasant to the ear, and a Close cannot be made without making the Seventh Sharp.

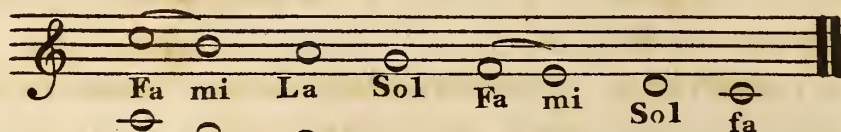
Having given the aforesaid Scales Major & Minor by Solmization, I have to remark that the difficulty of attaining a perfect knowledge of the Sol-faing System, must be very obvious.



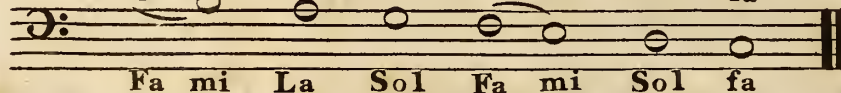
The Mi, or Master Note, being placed on a different line or space in every Key, Major, or Minor, I would therefore recommend those who have not sufficient leisure to bestow on this part of the subject, to lay aside Solmization entirely; after having learned to sing the eight notes ascending and descending, as given in the 1<sup>st</sup> four Lessons, & substitute for it the method laid down for hitting the distances or intervals, in the 5<sup>th</sup> Lesson.

**LESSON 3<sup>d</sup>.** The OCTAVE descending in the MAJOR KEY of C.

TREBLE or  
TENOR.



BASS.

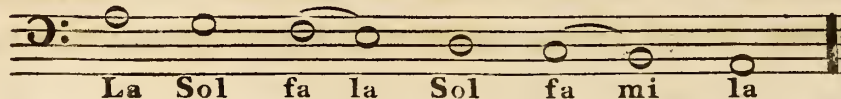


**LESSON 4<sup>th</sup>.** The OCTAVE descending in the MINOR KEY of A.

TREBLE or  
TENOR.



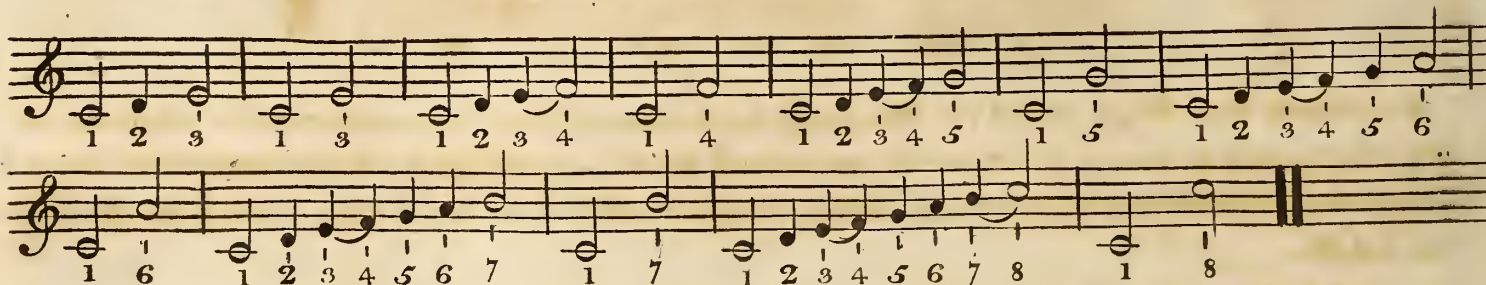
BASS.



Having given the Octave ascending and descending by Solmization, I shall now give the intervals or distances by figures, instead of Solmization, to be sung thus - one, two, three; one, three. one, two, three, four; one, four, and so on to the top.

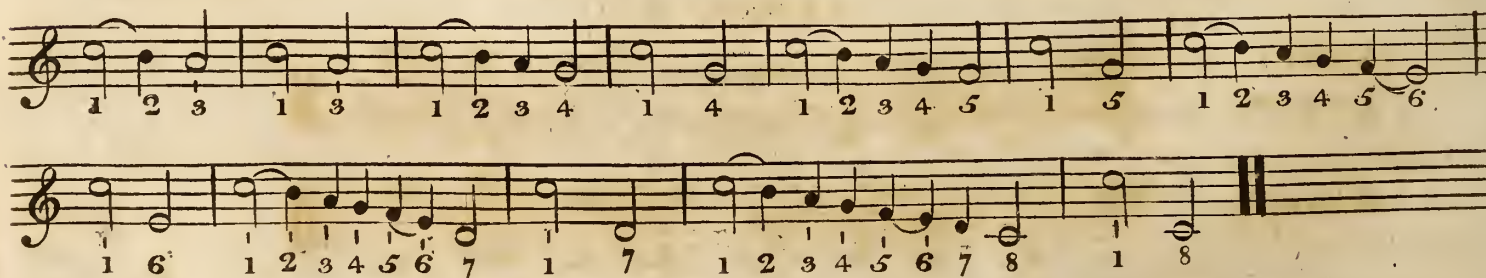
**LESSON 5<sup>th</sup>**

**INTERVALS ASCENDING.**



**LESSON 6<sup>th</sup>**

**INTERVALS DESCENDING.**



**ELEVENTH** — In order to sing a Tune by the Notes, commit these instructions to memory, and learn to sing the different Lessons for the exercise of the voice, which cannot be done without the assistance of a Master, or their being performed perfectly in tune on some Instrument.



# EXPLANATION

OF

## MUSICAL TERMS, &c. &c.

WHICH OCCUR THROUGHOUT THIS WORK.

<i>Andante</i> , . . . . .	Every Note distinct, and in Moderate Time.
<i>Affettuoso</i> , or <i>Affet.</i> . . . .	To be sung in a soft affecting style.
<i>Ad Libitum</i> , or <i>ad lib.</i> . . . .	The Time of that Passage to be left to the Singer's own discretion.
<i>Allegro</i> , . . . . .	Quick—the third degree of Musical rapidity.
<i>Allegretto</i> , . . . . .	Not so quick as Allegro.
<i>Alla Recitative</i> , . . . . .	In the style of Recitative, or Speaking.
<i>A Tempo</i> , . . . . .	In the usual Time, or, as before.
<i>Adagio</i> , . . . . .	Very slow.
<i>Bass</i> , . . . . .	For Men's Voices—the lowest or deepest part.
<i>Coda</i> , . . . . .	The final Close of a Piece of Music.
<i>Crescendo</i> or <i>Cres.</i> . . . .	To swell the Notes gradually.
<i>Chorus</i> , . . . . .	All the Voices together.
<i>Contra Tenor</i> , . . . . .	(As set in this Work) is for Men's Voices ; or, if sung an Octave lower, may be used as a second Treble by Boys or Females.
<i>Diminuendo</i> , or <i>Dim.</i> . . . .	Gradually to diminish the Sound.
<i>Duo</i> , or <i>Duett</i> , . . . . .	A combination for Two Voices.
<i>Da Capo</i> , . . . . .	To return to, and end with the first Strain.
<i>Doloroso</i> , . . . . .	In a soft, mournful style.
<i>Expressivo</i> , . . . . .	With Expression.
<i>Forte</i> , or <i>F.</i> . . . .	Loud.
<i>Fortissimo</i> , or <i>FF.</i> . . . .	Still louder.
<i>Grave</i> , . . . . .	Slower than Largo, but not so slow as Adagio.
<i>Gratioso</i> , . . . . .	In a graceful flowing style.
<i>Gloria Patri</i> , . . . . .	An address, in Chorus, to the Trinity, sung at the conclusion of the Psalm.
<i>Largo</i> , . . . . .	Slow, but not quite so slow as Grave.
<i>Largo e Piano</i> , . . . . .	Slow and soft.
<i>Larghetto</i> , . . . . .	Rather quicker than Largo.
<i>Larghetto con espressione</i> , . . . . .	Rather slow, and with Expression.
<i>Legati</i> , . . . . .	Smooth and gliding—holding each Note 'till the next is struck.
<i>Moderato</i> , . . . . .	In Moderate Time.
<i>Maestoso</i> , . . . . .	With Majesty and Grandeur.
<i>Mezzo</i> , . . . . .	Half, or Rather—as, rather Piano, or rather Forte.
<i>Piano</i> , or <i>P.</i> . . . .	Soft, the opposite of Forte.
<i>Primo</i> , . . . . .	First Voice, or first Treble.
<i>Plaintive</i> , . . . . .	In a plaintive style.
<i>Quartetto</i> , . . . . .	Four Voices.
<i>Quartetto largo doloroso</i> , . . . . .	The Four Voices slow, soft, and pathetic.
<i>Quartetto Sostenuto</i> , . . . . .	The Four Voices to hold the Notes to the greatest length.
<i>Recitative</i> , . . . . .	In the style of Speaking.
<i>Solo</i> , . . . . .	One Voice.
<i>Sotto Voce</i> , . . . . .	The Voice moderately soft.
<i>Staccato</i> , . . . . .	The Notes short and distinct.
<i>Solemn</i> , . . . . .	To be sung with solemnity.



## EXPLANATIONS.

<i>Symphony, or Sym.</i> . . . . .	Instrumental Music, appropriate to the Vocal Subject, performed when the Voices are silent.
<i>Spiritoso,</i> . . . . .	With Spirit.
<i>Semi Chorus,</i> . . . . .	To be sung only by a few of the principal Voices.
<i>Sostenuto,</i> . . . . .	To hold the Notes to their greatest length.
<i>Tutti,</i> . . . . .	All together.
<i>Treble, (or Air,)</i> . . . . .	The subject of the composition and the part suitable for Boys or Female Voices.
<i>Trio,</i> . . . . .	Three Voices.
<i>Tenor,</i> . . . . .	The Part (in Composition) next the Bass, for Men's Voices.
<i>Unison,</i> . . . . .	Same Notes (or in Octaves) in all the Parts.
<i>Volti,</i> . . . . .	Turn over.
<i>Volti Subito, or V. S.</i> . . . . .	Turn over quick.
<i>Voce,</i> . . . . .	Voice.
<i>Vivace,</i> . . . . .	Brisk, with Animation.

AN

## EXPLANATION

OF THE

### *Measures, or Metres, which relate to the Poetry*

IN THIS WORK.

IT being usual in Churches or Dissenting Congregations, to *transfer* the *Tune* of any Psalm or Hymn from the original Words, (particularly if the Tune be a favourite,) and occasionally to sing it to the Words of some other Psalm or Hymn.\* In order, therefore, to prevent mistakes, which might arise in thus adapting Tunes to other Psalms, and to save the trouble of counting each Syllable in the Verse, the following Characters are affixed to the Beginning of every Psalm or Hymn:—

- C. M.*—*Common Measure or Metre*—consists of Four Lines in the Verse; the first Line containing eight Syllables, the second Line, six; the third, eight; and the fourth, six—(see the first Psalm.)
- D. C. M.*—*Double Common Measure*—signifies two verses joined to complete the Tune; the Syllables are the same as Common Measure, and the Lines contain eight and six alternately—(see the twentieth Psalm.)
- S. M.*—*Short Measure*—consists of Four Lines in the Verse; the first, second and fourth Lines contain six Syllables in each, and the third Line eight—(see the twenty-fifth Psalm.)
- L. M.*—*Long Measure*—also consists of Four Lines in each Verse, but every Line is of equal length, containing eight Syllables each—(see the eighteenth Psalm.)
- P. M.*—*Peculiar Measure*—is applied to any Psalm or Hymn where the number of Syllables or Lines in the Verse vary in any degree from the above distinctions, such as the thirty-seventh, one hundred and forty-eighth, or one hundred and forty-ninth Psalms, which are all different Measures, and can only be ascertained by counting the Lines and Syllables; therefore the Tunes are adapted accordingly.

\* Hence arises the necessity of ascertaining the Air, or Melody, by some particular Name, such as "*Tune St. David's,*" "*Tune London,*" "*Tune Mount Pleasant,*" &c. &c. which Name must follow the Tune, to whatever Words it may be sung—Thus, the Names of Towns or Places (in this sense) are only made use of in order to distinguish the Melody, and to prevent it from being confounded or lost by the frequent change of Words.



*The First, Second, and Third Verses of the*  
**FIRST PSALM.**

*The Music by*  
**T. RAVENSCROFT**

*Tune?*  
**ST. DAVID'S.**

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, & the 4<sup>th</sup> in Cho<sup>r</sup>.

**Moderato**

C. M. or Common Measure.

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
OR  
ORGAN.**

How blest is he who ne'er con-sents by ill ad-vice to walk;

How blest is he who ne'er con-sents by ill ad-vice to walk;

How blest is he who ne'er con-sents by ill ad-vice to walk;

How blest is he who ne'er con-sents by ill ad-vice to walk;

Nor stands in sinners ways, nor sits where men pro-fane-ly talk.

Nor stands in sinners ways, nor sits where men pro-fane-ly talk.

Nor stands in sinners ways, nor sits where men pro-fane-ly talk.

Nor stands in sinners ways, nor sits where men pro-fane-ly talk.

2

But makes the perfect law of God  
 his business and delight;  
 Devoutly reads therein by day,  
 and meditates by night.

3

Like some fair tree, which, fed by streams,  
 with timely fruit does bend,  
 He still shall flourish, and success  
 all his designs attend.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



C, M

2

The First, Fourth, and Tenth Verses of the  
**SECOND PSALM.**

The Music by  
DOCT<sup>r</sup> ARNE

Tune?  
ARLINGTON.

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, & the 4<sup>th</sup> in Cho<sup>s</sup>.

**Andante Maestoso.**

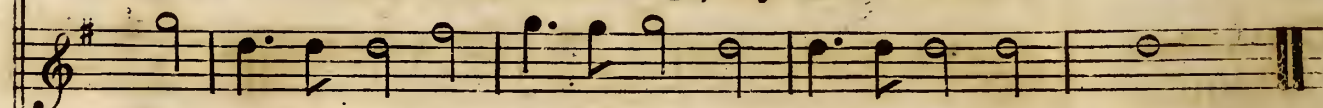
C. M.

Tenor.



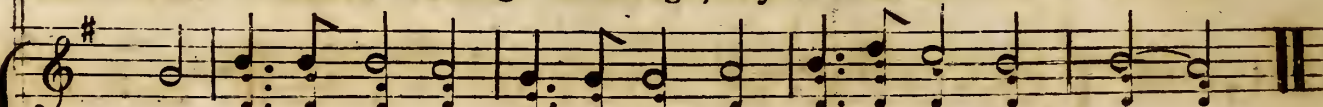
With restless and un-govern'd rage, why do the heathen storm?

Contra  
Tenor.

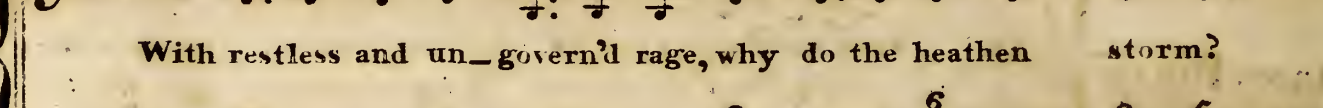


With restless and un-govern'd rage, why do the heathen storm?

AIR, and

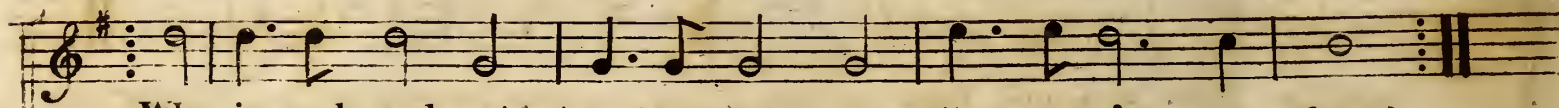


PIANO FORTE

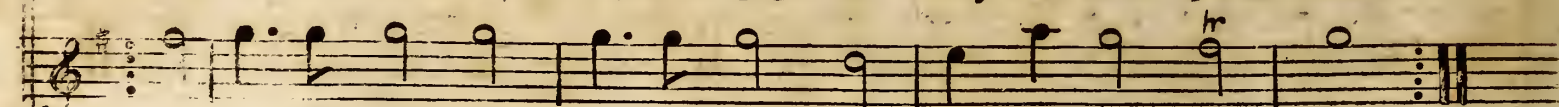


OR  
ORGAN.

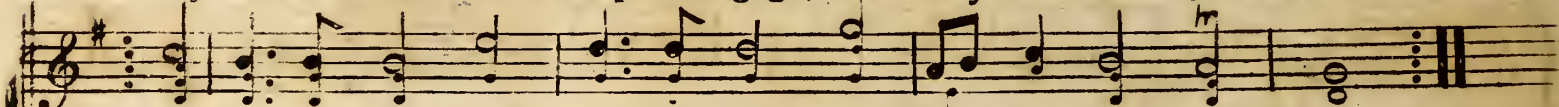
With restless and un-govern'd rage, why do the heathen storm?



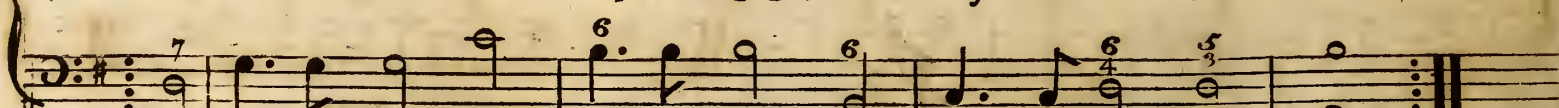
Why in such rash at-tempts en-gage, as they can ne'er per-form?



Why in such rash at-tempts en-gage, as they can ne'er per-form?



Why in such rash at-tempts en-gage, as they can ne'er per-form?



Why in such rash at-tempts en-gage, as they can ne'er per-form?

2

But God, who sits enthron'd on high,  
and sees how they combine,  
Does their conspiring strength defy,  
and mocks their vain design.

3

Learn then, ye Princes, and give ear,  
ye judges of the earth;  
Worship the Lord with holy fear;  
rejoice with awful mirth.

(GLORIA PATRI.)

To Father, Son, & Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodia Sacra.



The Music by  
DOCT<sup>R</sup> CROFT

The First, Third, and Eighth Verses of the  
**THIRD PSALM.**

Tune,  
LONDON.

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, the 4<sup>th</sup> in Cho<sup>r</sup>.

**Moderato.**

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

ORGAN.

How num'rous, Lord, of late are grown the troublers of my peace.

How num'rous, Lord, of late are grown the troublers of my peace.

How num'rous, Lord, of late are grown the troublers of my peace.

How num'rous, Lord, of late are grown the troublers of my peace.

And as their numbers hour-ly rise, so does their rage in-crease.

And as their numbers hour-ly rise, so does their rage in-crease.

And as their numbers hour-ly rise, so does their rage in-crease.

And as their numbers hour-ly rise, so does their rage in-crease.

2

But thou, O Lord, art my defence;  
on thee my hopes rely;  
Thou art my Glory, and shalt yet  
lift up my head on high.

3

Salvation to the Lord belongs,  
he only can defend;  
His blessing he extends to all  
that on his pow'r depend.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodia Sacra.



The Music Composed  
in the Year 1592 by  
G. KIRBY.

The First, Third, and Fourth Verses of the  
**FOURTH PSALM.**

Tune?  
WINDSOR.

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, & the 4<sup>th</sup> in Chorus.

Solemn.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
OR  
ORGAN.

O Lord, thou art my righteous Judge, to my complaint give ear;

O Lord, thou art my righteous Judge, to my complaint give ear;

O Lord, thou art my righteous Judge, to my complaint give ear;

O Lord, thou art my righteous Judge, to my complaint give ear;

Thou still redeem'st me from dis - tress; have mer - cy, Lord, and hear.

Thou still redeem'st me from dis - tress; have mer - cy, Lord, and hear.

Thou still redeem'st me from dis - tress; have mer - cy, Lord, and hear.

Thou still redeem'st me from dis - tress; have mer - cy, Lord, and hear.

2

Consider, that the righteous man  
is God's peculiar choice;  
And, when to him I make my pray'r,  
he always hears my voice.

3

Then stand in awe of his commands,  
flee ev'ry thing that's ill,  
Commune in private with your hearts,  
and bend them to his will.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodia Sacra.



The Music by  
M<sup>rs</sup> CUTHBERT

The First, Third, and Seventh Verses of the  
**FIFTH PSALM.**

Tune?  
HOWARD'S.

In the Repeat, sing the 3<sup>d</sup> line Piano, the Tenor being silent until the 4<sup>th</sup> line, which is in Cho<sup>r</sup>.

Plaintive and Slow.

C. M.

Tenor.

Lord, hear the voice of my complaint, ac-cept my se-cret pray'r;

Contra  
Tenor.

Lord, hear the voice of my complaint, ac-cept my se-cret pray'r;

AIR, and

PIANO FORTE  
or  
ORGAN.

Lord, hear the voice of my complaint, ac-cept my se-cret pray'r;

Lord, hear the voice of my complaint, ac-cept my se-cret pray'r;

To thee a-lone, my King, my God, will I for help re--pair.

To thee a-lone, my King, my God, will I for help re--pair.

To thee a-lone, my King, my God, will I for help re--pair.

To thee a-lone, my King, my God, will I for help re--pair.

Thou in the morn my voice shalt hear;  
and with the dawning day  
To thee devoutly I'll look up,  
to thee devoutly pray.

But when thy boundless grace shall me  
to thy lov'd courts restore,  
On thee I'll fix my longing eyes,  
and humbly there adore.

(GLORIA PATRI. )

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodia Sacra.



The Music by  
PURCELL.

The First, Fourth, and Eighth Verses of the  
**SIXTH PSALM.**

Tune?  
BURFORD.

In the Repeat, the under notes in the Piano Forte Part may be sung by a 2. Treble; the Tenor being silent until the last line,

**Moderato.** which is in Cho.<sup>s</sup>

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

or  
ORGAN.

Thy dreadful an-ger, Lord, re-strain, and spare a wretch for - lorn;

Thy dreadful an-ger, Lord, re-strain, and spare a wretch for - lorn;

Thy dreadful an-ger, Lord, re-strain, and spare a wretch for - lorn;

Thy dreadful an-ger, Lord, re-strain, and spare a wretch for - lorn;

Cor-rect me not in thy fierce wrath, too hea-vy to be borne.

Cor-rect me not in thy fierce wrath, too hea-vy to be borne.

Cor-rect me not in thy fierce wrath, too hea-vy to be borne.

Cor-rect me not in thy fierce wrath, too hea-vy to be borne.

2

Thy wonted goodness, Lord, repeat,  
and ease my troubled soul;  
Lord, for thy wondrous mercy's sake,  
vouchsafe to make me whole.

3

Depart, ye wicked; in my wrongs  
ye shall no more rejoice;  
For God, I find, accepts my tears,  
and listens to my voice.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Tenth, and Seventeenth Verses of the  
**SEVENTH PSALM.**

The Music by  
 ISAAC SMITH

Tune?  
 ABBIDGE.

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, the Contra Tenor being silent until the last line, which is in Chorus.

**Moderato.**

C. M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE

or  
 ORGAN.

O Lord, my God, since I have plac'd my trust a-lone in thee,

O Lord, my God, since I have plac'd my trust a-lone in thee,

O Lord, my God, since I have plac'd my trust a-lone in thee,

From all my per-se-cu-tor's rage do thou de-li-ver me.

From all my per-se-cu-tor's rage do thou de-li-ver me.

From all my per-se-cu-tor's rage do thou de-li-ver me.

2  
 God me protects, not only me,  
 but all of upright heart;  
 And daily lays up wrath for those  
 who from his laws depart.

3  
 Therefore will I the righteous way  
 of Providence proclaim;  
 I'll sing the praise of God most high,  
 and celebrate his Name.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.

Melodia Sacra.



B. M.

8

The Music by  
DOCT. HAYES

The First, Third, Fourth, and Fifth Verses of the

# EIGHTH PSALM.

Tune?  
OTFORD.

Largo and Piano.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

OR  
ORGAN.

O thou, to whom all crea- tures bow with - in this

earth-ly frame, Thro' all the world how

earth-ly frame, VIVACE. Thro'

earth-ly frame, Thro' all the world how great art thou! thro'

earth-ly frame, Thro' all the world how great art thou! thro' all.... the

great how great art thou! how glorious is thy Name!

all the world how great art thou! how glorious is thy Name!

all the world how great art thou! how glorious is thy Name!

world how great art thou! how glorious is thy Name!

When heav'n, thy beauteous work on high,  
employs my wond'ring sight;  
The moon, that nightly rules the sky,  
with stars of feebler light;

What's man (says I) that, Lord, thou lov'st  
to keep him in thy mind?  
Or what his offspring, that thou prov'st  
to them so wond'rous kind.

Melodia Sacra.

Him next in pow'r thou did'st create,  
to thy celestial train;  
Ordain'd with dignity and state,  
o'er all thy works to reign.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The Music by  
Isaac Smith

The First, Second, and Eleventh Verses of the

# NINTH PSALM.

Tune?  
BEXLEY.

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, & the 4<sup>th</sup> Cho.<sup>s</sup>

Lively.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

To ce-le-brate thy praise, O Lord, I will my heart pre-pare;

To ce-le-brate thy praise, O Lord, I will my heart pre-pare;

To ce-le-brate thy praise, O Lord, I will my heart pre-pare;

To ce-le-brate thy praise, O Lord, I will my heart pre-pare;

To all the list'ning world thy works, thy wond'rous works de--clare.

To all the list'ning world thy works, thy wond'rous works de--clare.

To all the list'ning world thy works, thy wond'rous works de--clare.

To all the list'ning world thy works, thy wond'rous works de--clare.

2

The thought of them shall to my soul  
exalted pleasures bring:  
Whilst to thy Name, O thou Most high,  
triumphant praise I sing.

3

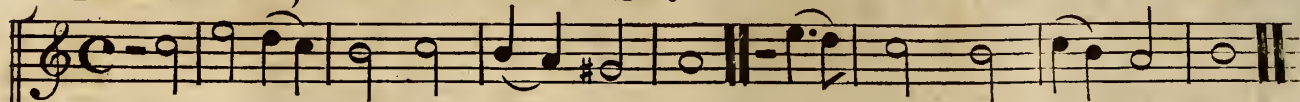
Sing praises, therefore, to the Lord,  
from Sion, his abode;  
Proclaim his deeds, till all the world  
confess no other God.

(GLORIA PATRI.)

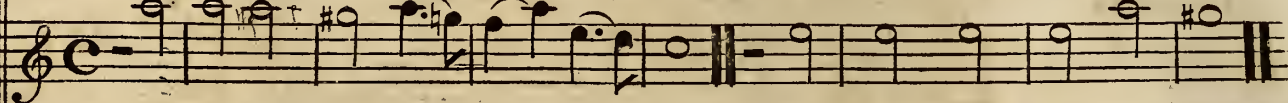
To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



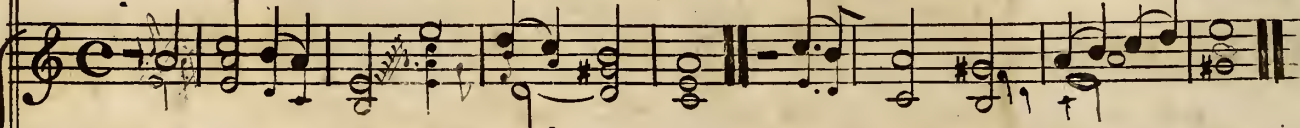
Walsal C. M.

*The First, Twelfth, and Seventeenth Verses of the***TENTH PSALM.***The Music by*  
**H. PURCELL***Tune?*  
**WALSAL.**In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, & the 4<sup>th</sup> in Cho<sup>s</sup>.**Moderato, and not too loud.****C. M.****Tenor.****Contra  
Tenor.****AIR, and****PIANO FORTE  
or  
ORGAN.**

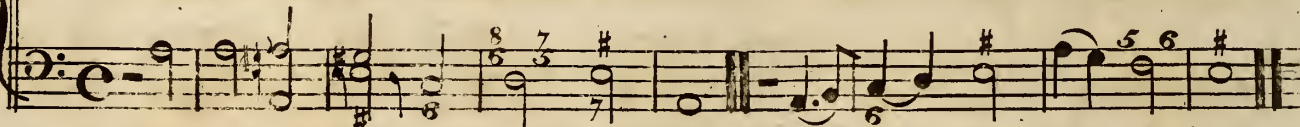
Thy presence why withdraw'st thou, Lord? Why hid'st thou now thy face?



Thy presence why withdraw'st thou, Lord? Why hid'st thou now thy face?



Thy presence why withdraw'st thou, Lord? Why hid'st thou now thy face?



Thy presence why withdraw'st thou, Lord? Why hid'st thou now thy face?



When dis-mal times of deep dis-tress call for thy wont-ed grace?



When dis-mal times of deep dis-tress call for thy wont-ed grace?



When dis-mal times of deep dis-tress call for thy wont-ed grace?



When dis-mal times of deep dis-tress call for thy wont-ed grace?

**2**

But thou, O Lord, at length arise;  
stretch forth thy mighty arm;  
And, by the greatness of thy pow'r,  
defend the poor from harm.

**3**

Thou hear'st the humble supplicants  
that to thy throne repair;  
Thou first prepar'st their hearts to pray,  
and then accept'st their pray'r.

**GLORIA PATRI.**

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First and Second Verses of the  
**ELEVENTH PSALM.**

The Music by  
**HANDEL.**

Tune  
**ABWACH.**

**Andante.**

**C.M. 2 Verses.**

**Tenor.**

**Contra  
 Tenor.**

**AIR, and  
 PIANO FORTE  
 or  
 ORGAN.**

Since I have plac'd my trust, my trust in

Since I have plac'd my trust in

Since I have plac'd my trust, in

Since I have plac'd my trust, my trust in

God, a re-fuge al-ways nigh, Why should I,

God, a re-fuge al-ways nigh, Why should I,

God, a re-fuge al-ways nigh, Why should I,

God, a re-fuge al-ways nigh, Why should I,

like... a tim'rous bird, like a tim'rous

like a tim'rous bird, like a tim'rous

like... a tim'rous bird, Organ.....

like a tim'rous bird, to distant moun-tains fly.....



--- rous bird, like a bird,..... like.... a tim' - rous

bird, to dis - - tant mountains fly?

Treble.

..... like a tim' - rous bird, like a tim' - rous

..... to distant mountains fly?..... like a tim' - rous

bird,.... to distant mountains fly?.....

to distant mountains.... fly? to..... dis - - tant...

bird, to distant mountains fly? to dis - - - tant

bird, to distant mountains fly?.....

... mountains..... fly? to..... distant mountains

moun - - - tains fly? to dis - - - tant moun - - tains



to distant mountains fly? Be—hold, be—

fly..... to distant moun\_tains fly?

dis— -- -- tant mountains fly? Be—hold, be—

.... to distant moun—tains fly? Be—hold, be—

—hold, be—hold, be—hold, the wicked bend their

be—hold, be—hold, the wicked bend their bow,

—hold, Organ. be—hold, be—hold, Organ..... the wicked bend their

—hold, be—hold, Organ. Voce. the wicked bend their bow,

bow, the wicked bend their bow,

the wicked bend their bow, the wicked bend their

bow, Organ..... the wicked bend their bow, Organ.....

the wicked bend their bow, the wicked bend their



the wicked bend their bow, and rea\_dy fix their  
 bow, the wicked bend their bow,  
 ..... the wicked bend their bow, and rea\_dy fix their  
 bow, the wicked bend their bow,  
 dart, and rea\_dy fix, and  
 and rea\_dy fix their dart, rea\_dy fix their dart, and  
 Organ ..... Organ .....  
 dart, and rea\_dy fix their dart, and  
 and rea\_dy fix their dart, fix their dart, and  
 rea\_dy fix their dart; Lurking in  
 rea\_dy fix their dart; Lurking in am - - - -  
 rea\_dy fix their dart; Lurking in  
 rea\_dy fix their dart; Lurking in



am - - - bush, lurk - ing in am - - - - -

- - - - - bush, in am - - - - -

am - - - bush, lurk - ing in am - - - bush, lurk - - - - -

am - - - bush, lurk - ing in am - - - bush, lurk - ing in

- - - bush, in ambush to de - - stroy the man of up - - right

- - - - - bush to..... de - stroy the man..... of up - - right

- - ing to de - - - stroy the man..... of up - - right

am - bush, in ambush to de - - stroy the man of up - - right

heart, the man of up - right heart.

heart, the man..... of up - right heart.

heart, the man of up - right heart.

heart, the man of up - right heart.



*The First, Fifth, and Seventh Verses of the*

# TWELFTH PSALM.

*The Music by*  
J. LEACH.

*Tune,*  
FAIRSWORTH

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Cho<sup>s</sup>.

**Moderato.**

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
OR  
ORGAN.

Since god - ly men de - cay, O Lord, do thou my cause de - fend;

Since god - ly men de - cay, O Lord, do thou my cause de - fend;

Since god - ly men de - cay, O Lord, do thou my cause de - fend;

Since god - ly men de - cay, O Lord, do thou my cause de - fend;

For scarce these wretch - ed times af - ford one just and faith - ful friend.

For scarce these wretch - ed times af - ford one just and faith - ful friend.

For scarce these wretch - ed times af - ford one just and faith - ful friend.

For scarce these wretch - ed times af - ford one just and faith - ful friend.

2

For God, who hears the suff'ring poor,  
and their oppression knows,  
Will soon arise and give them rest,  
in spite of all their foes.

3

The promise of his aiding grace  
shall reach its purpos'd end;  
His servants from this faithless race  
he ever shall defend.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The Music  
Composed Expressly  
for this Work

The First, Third, and Sixth Verses of the  
**THIRTEENTH PSALM**

Tune?  
MARLAY.

BY DAVID WEYMAN.

Plaintive, and not too loud.

C.M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
or  
ORGAN.

*tutti.*

e-ver mourn? must I for e-ver mourn? How long wilt

e-ver mourn? must I for e-ver mourn? How long wilt

e-ver mourn? for e-ver mourn for e-ver mourn? How long wilt

e-ver mourn? must I for e-ver mourn? How long wilt

thou withdraw from me, oh! never to re-turn, oh! never to re-turn.

thou withdraw from me, oh! never to re-turn.

thou withdraw from me, oh! never to re-turn, oh! never to re-turn.

thou withdraw from me, oh! never to re-turn.

*2*

*3*

O hear, and to my longing eyes  
restore thy wonted light;  
And suddenly, or I shall sleep  
in everlasting night.

Then shall my song, with praise inspir'd  
to thee, my God, ascend;  
Who to thy servant in distress,  
such bounty didst extend.

(GLORIA PATRI.)  
To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodia Sacra.



*The First, and Fifth Verses of the*  
**FOURTEENTH PSALM.**

*The Music by*

*Tune!*  
 ISLINGTON.

**Andante.**

**L. M. or Long Measure.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
OR  
ORGAN.**

Sure wicked fools must needs sup-pose that God is nothing but a name:

Sure wicked fools must needs sup-pose that God is nothing but a name:

Sure wicked fools must needs sup-pose that God is nothing but a name:

Sure wicked fools must needs sup-pose that God is nothing but a name:

Cor-rupt and lewd their practice grows, no breast is warm'd, no breast is warm'd with ho-ly flame.

Cor-rupt and lewd their practice grows, no breast is warm'd, with ho-ly flame.

Cor-rupt and lewd their practice grows, no breast is warm'd, no breast is warm'd with ho-ly flame.

Cor-rupt and lewd their practice grows, no breast is warm'd, no breast is warm'd with ho-ly flame.

2

How will they tremble then for fear,  
 when his just wrath shall them o'er<sup>o</sup>ertake;  
 For, to the righteous, God is n-ear,  
 and never will their cause forsake.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom earth and heav'n adore,  
 Be Glory; as it was of old,  
 is now, and shall be evermore.



The First, Second, and Seventh Verses of the

# FIFTEENTH PSALM.

The Music by  
MR COOMBS

Tune?  
OXFORD

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Cho<sup>s</sup>.

Lively.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

Lord, who's the hap-py man that may to thy blest courts re-pair.

Lord, who's the hap-py man that may to thy blest courts re-pair.

Lord, who's the hap-py man that may to thy blest courts re-pair.

Lord, who's the hap-py man that may to thy blest courts re-pair.

Not, stran-ger like, to vi-- sit them, but to in-- ha-bit there.

but to in-- ha-bit there.

Not, stran-ger like, to vi-- sit them, but to in-- ha-bit there.

Not, stran-ger like, to vi-- sit them, but to in-- ha-bit there.

2  
'Tis he, whose ev'ry thought and deed  
by rules of virtue moves;  
Whose gen'rous tongue disdains to speak  
the thing his heart disproves.

3  
The man, who by his steady course  
has happiness ensur'd,  
When earth's foundation shakes, shall stand,  
by Providence secur'd.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The Music by  
J. LEACH.

The First, Ninth, and Eleventh Verses of the  
**SIXTEENTH PSALM.**

Tune 2.  
BETHUEL.

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Cho<sup>s</sup>.

Lively.

C.M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

OR  
ORGAN.

Pro-tect me from my cruel foes, and shield me, Lord, from harm;

Pro-tect me from my cruel foes, and shield me, Lord, from harm;

Pro-tect me from my cruel foes, and shield me, Lord, from harm;

Pro-tect me from my cruel foes, and shield me, Lord, from harm;

Be-cause my trust I still re-pose on thy Al-mighty arm.

Be-cause my trust I still re-pose on thy Al-mighty arm.

Be-cause my trust I still re-pose on thy Al-mighty arm.

Be-cause my trust I still re-pose on thy Al-mighty arm.

2

Therefore my heart all grief defies,  
my glory does rejoice;  
My flesh shall rest, in hope to rise,  
wak'd by his powerful voice.

3

Thou shalt the paths of life display,  
which to thy presence lead;  
Where pleasures dwell without allay,  
and joys that never fade.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodie Sacra.



*The First, Fifth and Sixth Verses of the*  
**SEVENTEENTH PSALM.**

*The Music by*  
**D. HOWARD**

*Tune.*  
**BETTER.**

In the Repeat sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Cho.<sup>s</sup>

**Plaintive**

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

To my just plea and sad complaint at\_tend, O righteous Lord,

To my just plea and sad complaint at\_tend, O righteous Lord,

To my just plea and sad complaint at\_tend, O righteous Lord,

To my just plea and sad complaint at\_tend, O righteous Lord,

And to my pray'r, as 'tis un\_feign'd, a gracious ear af\_ford.

And to my pray'r, as 'tis un\_feign'd, a gracious ear af\_\_ford.

And to my pray'r, as 'tis un\_feign'd, a gracious ear af\_\_ford.

And to my pray'r, as 'tis un\_feign'd, a gracious ear af\_\_ford.

2

That I may still, in spite of wrongs,  
 my innocence secure,  
 O! guide me in thy righteous ways,  
 and make my footsteps sure.

3

Since heretofore I ne'er in vain  
 to thee my pray'r address'd;  
 O! now, my God, incline thine ear  
 to this my just request.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.

Melodia Sacra.



The First, Forty Sixth and Forty Ninth Verses of the  
**EIGHTEENTH PSALM.**

The Music  
 Composed Expressly  
 for this Work

BY DAVID WEYMAN.

Tune,  
 DELGANY.

Moderato.

L. M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE

or  
 ORGAN.

No change of times shall e - - - ver

No change of times shall e - - - ver

No change of times shall e - - - ver

No change of times shall e - - - ver

shock my firm af - - - fec - - - tion, Lord, to thee;

shock my firm af - - - fec - - - tion, Lord, to thee; my

shock my firm af - - - fec - - - tion, Lord, to thee; my

shock my firm.... af - - - fec - - - tion, Lord, to thee;

firm af - - - fec - - - tion, Lord, to thee;

firm af - - - fec - - - tion, Lord, to thee;

firm af - - - fec - - - tion, Lord, to thee;

firm af - - - fec - - - tion, Lord, to thee;



2<sup>d</sup> Treble. Tenor silent.

for thou hast al- - - ways

1<sup>st</sup> Treble.

For thou hast al- - ways been a rock, for thou hast al- - - ways

Tenor.

been a rock, a rock, a for- tress and defence to me.

a rock, a for- tress and defence to me.

been a rock, a rock, a for- tress and defence to me.

a rock,..... a for- tress and defence to me.

2

Let the eternal Lord be prais'd,  
the rock on whose defence I rest;  
To highest heav'n's his Name be rais'd,  
who me with his salvation bless'd!

3

Therefore to celebrate his fame,  
my grateful voice to heav'n I'll raise:  
And nations, strangers to his Name,  
shall thus be taught to sing his praise.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom earth and heav'n adore,  
Be Glory; as it was of old,  
Is now, and shall be evermore.



*The First, Second and Third Verses of the*  
**NINETEENTH PSALM.**

*The Music by*  
**D<sup>r</sup>ARNOLD.**

*Tune.*  
**POWERSCOURT.**

**Moderato.**

**C.M. 3 Verses.**

**Treble  
Solo.**

The heav'ns de- - - - clare thy Glo- - - ry,

Organ.

Lord, which that a - - - lone can fill; The

Organ.

fir - - ma - - - ment and stars ex - - - press their

great Cre - - a - - tor's skill. The dawn of each re - -

Tenor Solo.

Org.

- turn - ing day, fresh beams of knowledge brings: And

Bass Solo.

Org.

from the dark re - turns of night di - vine in - - struction - springs.



Chor. N.B. Repeat the Music of this Chorus to the Gloria Patri C. M.

Their pow'r-ful lan-guage to no realm, or  
 Their pow'r-ful lan-guage to no realm, or  
 Their pow'r-ful lan-guage to no realm, or  
 Their pow'r-ful lan-guage to no realm, or

re-gion is con-find, 'Tis na-ture's  
 re-gion is con-find, 'Tis na-ture's  
 re-gion is con-find, 'Tis na-ture's  
 re-gion is con-find, 'Tis na-ture's

voice, and un-der-stood a-like by all man-kind.  
 voice, and un-der-stood a-like by all man-kind.  
 voice, and un-der-stood a-like by all man-kind.  
 voice, and un-der-stood a-like by all man-kind.



*The First, Second and Ninth Verses of the*  
**TWENTIETH PSALM.**

*The Music by*  
**D. CROFT.**

*Tune?*  
**ST. MATTHEW'S**

**Moderato.**

**Double C. M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
OR  
ORGAN.**

The Lord to thy re-quest at-tend, and

hear thee in dis-tress: The name of Ja-cob's God de-fend,

and grant thy arms suc-cess. To aid thee from on high re-pair,

Melodia Sacra.



and strength from Si--on give; Re--mem--ber all thy

and strength from Si--on give; Re--mem--ber all thy

and strength from Si--on give; Re--mem--ber all thy

and strength from Si--on give; Re--mem--ber all thy

off--'rings there, thy sa--cri--fice re--ceive.

off--'rings there, thy sa--cri--fice re--ceive.

off--'rings there, thy sa--cri--fice re--ceive.

off--'rings there, thy sa--cri--fice re--ceive.

## 2

Still save us, Lord, and still proceed  
 our rightful cause to bless:  
 Hear, King of heav'n, in times of need,  
 the pray'rs that we address.  
 To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Sixth and Thirteenth Verses of the  
**TWENTY FIRST PSALM.**

The Music by  
**J. LEACH.**

Tune.  
**MT. PLEASANT**

**Lively.**

**C. M.**

**Tenor**

**Contra  
 Tenor**

**AIR, and**

**PIANO FORTE  
 or  
 ORGAN**

The King, O Lord, with songs of praise, shall in thy strength rejoice; With

The King, O Lord, with songs of praise, shall in thy strength rejoice; With

The King, O Lord, with songs of praise, shall in thy strength rejoice; With

The King, O Lord, with songs of praise, shall in thy strength rejoice; With

2<sup>d</sup> Treble, Tenor silent.

Tenor. 2<sup>d</sup> Treble col Primo.

thy sal - vation crown'd, shall raise to heav'n his chearful voice, *ff* to heav'n his chearful voice.

thy sal - vation crown'd, shall raise *ff* tutti. to heav'n his chearful voice.

Treble Primo.

tutti.

thy sal - vation crown'd, shall raise to heav'n his chearful voice, to heav'n his chearful voice.

thy sal - vation crown'd, shall raise *ff* tutti. Organ *p*ia. Bass voice silent. to heav'n his chearful voice.

2

Eternal blessings thou bestow'st,  
 and mak'st his joys increase,  
 Whilst thou to him unclouded show'st  
 the brightness of thy face.

3

Thus, Lord, thy wondrous strength disclose,  
 and thus exalt thy fame:  
 Whilst we glad songs of praise compose  
 to thy Almighty Name.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Second and Third Verses of the  
**TWENTYSECOND PSALM.**

29

The Music by  
**R. TAYLOR**

**FOR GOOD FRIDAY.**

Tune.  
**CRUCIFIXION**

**Largo Affettuoso.**

**C. M.**

**Tenor.**

**Contra-  
Tenor.**

**AIR, and**

**PIANO FORTE**

**or**

**ORGAN.**

My God, my God, why leav'st thou me, when I with an-guish faint.

My God, my God, why leav'st thou me, when I with an-guish faint.

My God, my God, why leav'st thou me, when I with an-guish faint.

My God, my God, why leav'st thou me, when I with an-guish faint.

**2<sup>d</sup> Treble.**

*hr*

O why so far from me re-mov'd, and from my loud complaint.

**Contra Tenor.**

O why so far from me re-mov'd, & from my loud complaint.

**Tenor.**

**Organ** *pia.....f*

O why so far from me re-mov'd, & from my loud complaint.

**2**

All day, but all the day unheard,  
to thee do I complain:  
With cries implore relief all night,  
but cry all night in vain.

**3**

Yet thou art still the righteous Judge  
of innocence oppress'd;  
And therefore Israel's praises are  
of right to thee address'd.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

**Melodia Sacra.**



The First, Second and Sixth Verses of the  
**TWENTYTHIRD PSALM**

The Music  
 Composed Expressly  
 for this Work

BY DAVID WEYMAN.

Tune,  
 BELLEVUE.

**Lively.** C.M.

**Tenor.** 

**Contra Tenor.** 

**AIR, and PIANO FORTE or ORGAN.** 

The migh-ty Lord, vouch -  
 The migh-ty Lord, vouch -  
 The Lord him-self, the migh-ty Lord, vouch -  
 The migh-ty Lord, vouch -

safes to be my guide, vouch - safes to be my guide;  
 safes to be my guide, vouch - safes to be my guide;  
 safes to be my guide, vouch - safes to be my guide;  
 safes to be my guide, vouch - safes to be my guide;

*p* The Shepherd, by whose con-stant care.....  
 The Shep-herd, by whose con-stant care.....  
 The Shep-herd, by whose con-stant care.....



\* The Hallelujah is not to be sung until after the Gloria Patri (or at the end of the last verse) in this or any other Psalm.

my wants are all sup--ply'd.

*ff*

Duett, Treble and Bass.

my wants are all sup--ply'd.

*ff*

Organ.

My wants are all sup--ply'd, my wants are all sup--ply'd.

My wants are all su--ply'd, my wants are all sup--ply'd.

2<sup>d</sup> Treble, Tenor silent.

Hal--le--lu--jah, Hal--le--lu--jah,

LIVELY.

Treble Prima.

Hal--le--lu--jah,

\* Hal--le--lu--jah, Hal--le--lu--jah, Halle-

LIVELY.

Organ *pia*.....

Tenor.

*ff*

A--men. Hal--le--lu--jah,

*ff*

A--men. Hal--le-lujah, Hal-le-lu--jah,

-lu-jah, Amen. Halle--lu--jah, Hal-le--lu--jah,

*ff*

Hal-le-lu-jah, Halle--lu--jah, Hal-le-lu--jah,



2<sup>d</sup> Treble. *ff* 2<sup>d</sup> Treble.

Hal - - le - - lu - - jah, Hal - le - - lu - - jah, Hal - le - - lu - - jah,

Halle - lujah, Hal - le - lu - - - jah, Halle - lujah,

*p* Hal - - le - - lu - - jah, *ff* Halle - - lu - - - jah, Hal - le - - lu - jah,

Halle - lujah, Hal - le - lu - - - jah, Halle - lujah,

*ff* Hal - le - - lu - - jah, A - - - - men. A - - - - men.

Hal - le - - lu - - - jah, A - - - - men. A - - - - men.

*ff* Hal - le - - lu - - jah, A - - - - men. A - - - - men.

Hal - le - - lu - - - jah, A - - - - men. A - - - - men.

2  
In tender grass he makes me feed,  
and gently there repose;  
Then leads me to cool shades, and where  
refreshing water flows.

3  
Since God doth thus his wond'rous love  
through all my life extend;  
That life to him I will devote,  
and in his Temple spend.

(GLORIA PATRI.)  
To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.  
Hallelujah, Amen.



*The First, Eighth, Ninth, and Tenth Verses of the*  
**TWENTY FOURTH PSALM.**

*The Music by*  
**DE WAINWRIGHT**

*Tune!*  
**MANCHESTER**

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Chorus.

**Moderato.**

C. M.

Tenor.

Contra  
Tenor.

AIR and

PIANO FORTE

OR  
ORGAN.

This spacious earth is all the Lords, the Lord her fulness is;

This spacious earth is all the Lords, the Lord her fulness is;

This spacious earth is all the Lords, the Lord her fulness is;

This spacious earth is all the Lords, the Lord her fulness is;

The world, and they that dwell there in, by sov'reign right are his.

The world, and they that dwell there in, by sov'reign right are his.

The world, and they that dwell there in, by sov'reign right are his.

The world, and they that dwell there in, by sov'reign right are his.

The world, and they that dwell there in, by sov'reign right are his.

2  
Who is the King of Glory. Who.  
the Lord for strength renown'd;  
In battle mighty; o'er his foes  
eternal Victor crown'd.

4  
Who is the King of Glory. Who.  
the Lord of Hosts renown'd:  
Of Glory he alone is King,  
who is with Glory crown'd.

3  
Erect your heads, ye gates, unfold  
in state to entertain  
The King of Glory; see, he comes  
with all his shining train.

(GLORIA PATRI.)  
To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodia Sacra.



*The First, Eighth, Tenth and Eleventh Verses of the*  
**TWENTYFIFTH PSALM.**

*The Music by*  
**ISAAC SMITH**

*Tune?*  
**PECKHAM.**

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Cho.

**Moderato.**

S.M. or Short Measure.

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE**

**or  
ORGAN.**

To God, in whom I trust, I lift my heart and voice;

To God, in whom I trust, I lift my heart and voice;

To God, in whom I trust, I lift my heart and voice;

To God, in whom I trust, I lift my heart and voice;

O let me not be put to shame, nor let my foes re-joice.

O let me not be put to shame, nor let my foes re-joice.

O let me not be put to shame, nor let my foes re-joice.

O let me not be put to shame, nor let my foes re-joice.

2

His mercy and his truth  
the righteous Lord displays,  
In bringing wand'ring sinners home,  
and teaching them his ways.

3

Thro' all the ways of God  
both truth and mercy shine;  
To such as with religious hearts  
to his blest will incline.

4

Since mercy is the grace  
that most exalts thy fame,  
Forgive my num'rous sins, O Lord,  
and still advance thy Name.

(GLORIA PATRI.)

To God, the Father, Son,  
and Spirit, Glory be;  
As 'twas, and is, and shall be so,  
to all eternity.

Melodia Sacra.



The First, Sixth and Seventh Verses of the  
**TWENTY SIXTH PSALM.**

35

The Music by

Tune.  
**SUNDAY.**

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Chorus.

**Moderato.**

C. M.

Tenor.

Contra  
 Tenor.

AIR and

PIANO FORTE  
 or  
 ORGAN.

Judge me, O Lord, for I the paths of righteous - ness have trod;

Judge me, O Lord, for I the paths of righteous - ness have trod;

Judge me, O Lord, for I the paths of righteous - ness have trod;

Judge me, O Lord, for I the paths of righteous - ness have trod;

2<sup>d</sup> Treble, Tenor silent.

Tenor.

I can - not fail, who all my trust re - pose on thee, my God.

tutti.

tutti.

re - pose on thee, my God.

tutti.

I can - not fail, who all my trust re - pose on thee, my God.

tutti.

I can - not fail, who all my trust re - pose on thee, my God.

2  
 I'll wash my hands in innocence,  
 and bring a heart so pure,  
 That, when thy Altar I approach,  
 my welcome shall secure.

3  
 My thanks I'll publish there, & tell,  
 how thy renown excels;  
 That seat affords me most delight  
 in which thy honour dwells.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.

Melodia Sacra.



# TWENTY SEVENTH PSALM.

The Music by  
DR CROFT.

Tune.  
ST. MARY'S.

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Chorus.

Moderato.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

OR  
ORGAN.

Whom should I fear, since God to me is sa-ving health and light.

Whom should I fear, since God to me is sa-ving health and light.

Whom should I fear, since God to me is sa-ving health and light.

Whom should I fear, since God to me is sa-ving health and light.

Since strongly he my life sup - ports, what can my soul af - fright.

Since strongly he my life sup - ports, what can my soul af - fright.

Since strongly he my life sup - ports, what can my soul af - fright.

Since strongly he my life sup - ports, what can my soul af - fright.

2

Henceforth within his house to dwell  
I earnestly desire,  
His wondrous beauty there to view,  
and of his will inquire.

3

For there I may with comfort rest,  
in times of deep distress:  
And safe, as on a rock, abide  
in that secure recess.

4

Then hide not thou thy face, O Lord,  
nor me in wrath reject;  
My God and Saviour, leave not him  
thou didst so oft protect.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

NB. The small Notes at the top of the Bass Part, are for the Organ, the lower Notes for the Bass Voice.

Melodia Sacra.



The First, Second and Seventh Verses of the  
**TWENTY EIGHTH PSALM.**

37

The Music by  
**HANDEL.**

Tune.  
**SUPPLICATION**

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Chorus.

**Moderato.**

**C. M.**

**Tenor.**

**Contra  
 Tenor.**

**AIR, and  
 PIANO FORTE  
 or  
 ORGAN.**

O Lord, my rock, to thee I cry, in sighs con-sume my breath;

O Lord, my rock, to thee I cry, in sighs con-sume my breath;

O Lord, my rock, to thee I cry, in sighs con-sume my breath;

O Lord, my rock, to thee I cry, in sighs con-sume my breath;

O an-swer, or I shall be-come like those that sleep in death.

O an-swer, or I shall be-come like those that sleep in death.

O an-swer, or I shall be-come like those that sleep in death.

O an-swer, or I shall be-come like those that sleep in death.

2

Regard my supplication, Lord,  
 the cries that I repeat,  
 With weeping eyes and lifted hands,  
 before thy mercy-seat.

3

As he has made my joys compleat,  
 'tis just that I should raise  
 The chearful tribute of my thanks,  
 and thus resound his praise.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Second and Tenth Verses of the  
**TWENTYNINTH PSALM.**

The Music by  
**J. LEACH.**

Tune,  
**PERU.**

**Lively.**

**L. M.**

**Tenor.**

**Contra  
 Tenor.**

**AIR, and**

**PIANO FORTE**

**or  
 ORGAN.**

Ye Princes that in might ex-cel, your grateful

Ye Princes that in might ex-cel, your grateful

Ye Princes, that in might ex-cel, your grateful.

Ye Princes that in might ex-cel, your grateful

sa-cri-fice pre-pare; God's glorious ac-tions loud-ly tell,

sa-cri-fice pre-pare; God's glorious ac-tions loud-ly tell,

sa-cri-fice pre-pare; God's glorious ac-tions loud-ly tell,

sa-cri-fice pre-pare; God's glorious ac-tions loud-ly tell,

**ff tutti.** His wondrous pow'r to all de-clare.

**ff tutti.** His wondrous pow'r to all de-clare.

**Duett, Treble and Bass.** His wondrous pow'r to all de-clare.

**ff tutti.** His wondrous pow'r to all de-clare.

**ff tutti.** His wondrous pow'r to all de-clare.

**Org.** His wondrous pow'r to all de-clare, His wondrous pow'r to all de-clare.

2  
 To his great Name fresh altars raise,  
 devoutly due respect afford;  
 Him in his holy temple praise,  
 where he's with solemn state ador'd.

3  
 God rules the angry floods on high;  
 his boundless sway shall never cease;  
 His saints with strength he will supply,  
 and bless his own with constant peace.

(GLORIA PATRI.)  
 To Father, Son, and Holy Ghost,  
 the God whom earth and heav'n adore,  
 Be Glory; as it was of old,  
 is now, and shall be evermore.



The First, Second and Third Verses of the  
**THIRTIETH PSALM**

The Music by

Tune.  
**BOSTON.**

**Moderato.**

**D. C. M.**

**Tenor.**

**Contra  
 Tenor.**

**AIR, and**

**PIANO FORTE**

**or  
 ORGAN.**

I'll ce- le- brate thy prai- ses, Lord, who

did'st thy pow'r... em- ploy To raise my droop- ing

did'st thy pow'r... em- ploy Treble Primo.

did'st thy pow'r... em- ploy To raise my droop- ing

did'st thy pow'r... em- ploy To raise my droop- ing

head, and check... my foes... in- sult- ing joy.

my foes in- sult- ing joy.

head, and check... my foes... in- sult- ing joy.

head, and check... my foes in- sult- ing joy.



*tutti.*

*f* In my dis--tress I cry'd to thee, who

*tutti.*

*f* In my dis--tress I cry'd to thee, who

*f* In my dis--tress I cry'd to thee, who kind--

*tutti.*

*f* In my dis--tress I cry'd to thee, who kind--

kind---ly didst re--lieve; *p* And from the graves ex--

kind---ly didst re--lieve; *p* And from the graves ex--

*Treble Primo.*

---ly didst re--lieve; *p* And from the graves ex--

---ly didst re--lieve; *p* And from the graves ex--

*tutti f*

-pect--ing jaws my hope--less life... re--trieve.

*tutti f*

my hope--less life re--trieve.

*tutti f*

-pect--ing jaws my hope--less life... re--trieve.

*tutti f*

-pect--ing jaws my hope--less life re--trieve.



Hal--le--lu--jah, Halle-lu--jah,

Halle--lu--jah, Halle-lu--jah, Halle--lu--jah,

Hal--le--lu--jah, Hal--le--lu--jah, Hal--le--lu--jah,

Hal--le--lu--jah, Halle-lu--jah, Hal--le--lu--jah,

Halle--lu--jah, Hal--le--

Hal--le--lu--jah, Hal--le--lu--jah, Hal--le--

Hal--le--lu--jah, Hal--le--lu--jah, Hal--le--

Hal--le--lu--jah, Organ *p*, Hal--le--

*tutti.* -lu--jah, *f* Hal--le--lu--jah, Hal-le-lu--jah.

*tutti.* -lu--jah, *f* Hal--le--lu--jah, Hal-le-lu--jah.

*tutti.* -lu--jah, *f* Hal--le--lu--jah, Hal-le-lu--jah.

*tutti* -lu--jah, *f* Hal--le--lu--jah, Hal-le-lu--jah.

-lu--jah, *f* Hal--le--lu--jah, Hal-le-lu--jah.

2

slow

Adagio.

slow

Thus to his courts, ye saints of his,  
 with songs of praise repair;  
 With me commemorate his truth,  
 and providential care.  
 To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.  
 Hallelujah.



The First, Second, Third and Fourth Verses of the  
**THIRTYFIRST PSALM.**

The Music by  
**D. CALLCOTT**

Tune.  
**KILLALLA.**

**Moderato.**

**S. M.**

**Tenor.**

**Contra  
 Tenor.**

**AIR, and  
 PIANO FORTE  
 OR  
 ORGAN.**

De-fend, de-fend me, Lord, from shame,  
 De-fend, de-fend me, Lord, from shame,  
 De-fend, de-fend me, Lord, from shame, for  
 De-fend, de-fend me, Lord, from shame,

tutti.  
 for still I trust in thee;  
 for still I trust, I trust in thee;  
 still I trust, for still I trust in thee;  
 tutti.  
 for still I trust in thee;

tutti.  
 As just and righteous is thy  
 As just and right-\_\_teous is thy name,  
 As just and right-\_\_teous is thy name, as just and righteous is thy  
 As just and right-\_\_teous is thy



name, from dan-ger set me free, from dan-ger set me free, from dan-ger set me free, from danger set me free.

name, Organ *pia*.....

name,

free, from danger set me free.

free, from dan-ger set me free.

Trio.

from dan-ger....., from danger set me free.

from dan-ger set me free, from danger set me free.

2

Bow down thy gracious ear,  
and speedy succour send;  
Do thou my stedfast rock appear,  
to shelter and defend.

3

Since thou, when foes oppress,  
my rock and fortress art,  
To guide me forth from this distress,  
thy wonted help impart.

4

Release me from the snare  
which they have closely laid;  
Since I, O God, my strength, repair  
to thee alone for aid.

(GLORIA PATRI.)

To God, the Father, Son,  
and Spirit, Glory be;  
As 'twas, and is, and shall be so  
to all Eternity.



*The First, Fifth and Eleventh Verses of the*  
**THIRTY SECOND PSALM**

*The Music by*  
*Isaac Smith*

*Tune*  
 ANGEL'S SONG

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Chorus.

**Moderato.**

L. M.

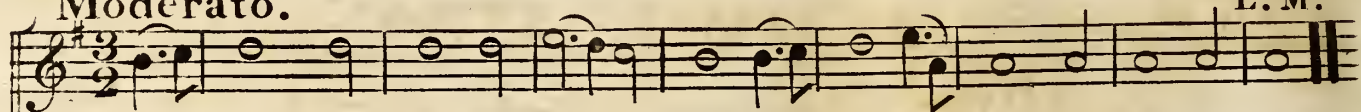
Tenor.

Contra  
Tenor.

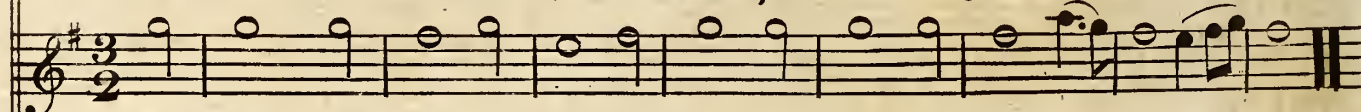
AIR, and

PIANO FORTE

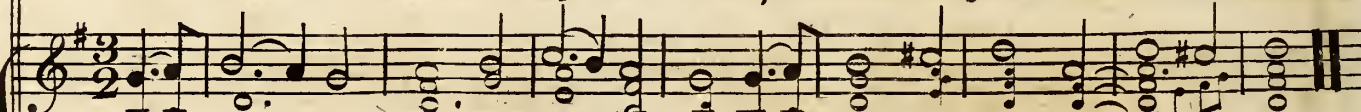
or  
ORGAN.



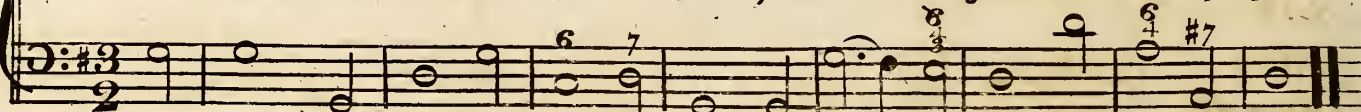
He's bless'd whose sins have pardon gain'd, no more in judgment to ap-pear;



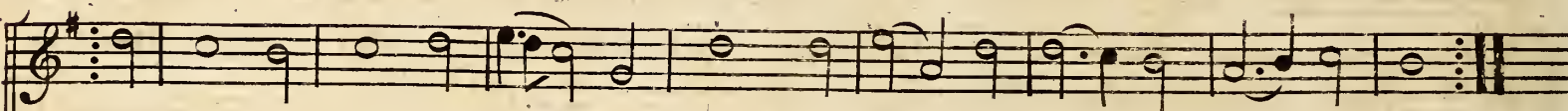
He's bless'd whose sins have pardon gain'd, no more in judgment to ap-pear;



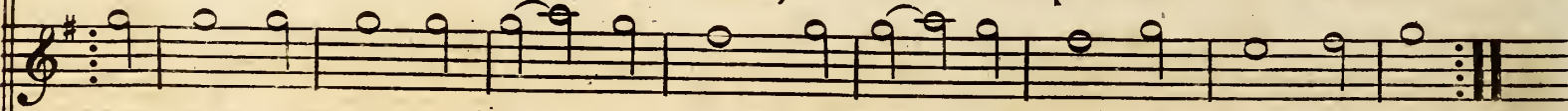
He's bless'd whose sins have pardon gain'd, no more in judgment to ap-pear;



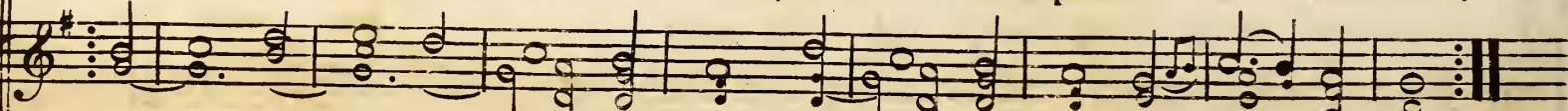
He's bless'd whose sins have pardon gain'd, no more in judgment to ap-pear;



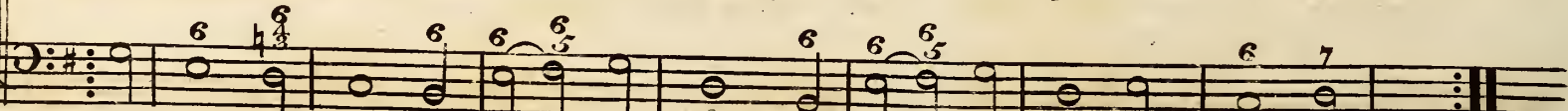
Whose guilt re-mission has ob-tain'd, and whose re-pentance is sin-cere.



Whose guilt re-mission has ob-tain'd, and whose re-pentance is sin-cere.



Whose guilt re-mission has ob-tain'd, and whose re-pentance is sin-cere.



Whose guilt re-mission has ob-tain'd, and whose re-pentance is sin-cere.

2

No sooner I my wound disclos'd,  
 the guilt that tortur'd me within;  
 But thy forgiveness interpos'd,  
 and mercy's healing balm pour'd in.

3

His saints, that have perform'd his laws,  
 their life in triumph shall employ;  
 Let them, (as they alone have cause),  
 in grateful raptures shout for joy.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom earth and heav'n adore,  
 Be Glory; as it was of old,  
 is now, and shall be evermore.

Melodia Sacra.



The First Second and Third Verses of the  
**THIRTY THIRD PSALM.**

The Music  
Composed Expressly  
for this Work.

Tune?  
LAVALLEY.

BY DAVID WEYMAN.

Lively.

C.M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
OR  
ORGAN.

Let all the just, to God with joy their cheer-ful

Let all the just, to God with joy their cheer-ful

Let all the just, to God with joy their cheer-ful

Let all the just, to God with joy their cheer-ful

2<sup>d</sup> Treble, Tenor silent.

voi-ces raise, their cheer-ful voi-ces raise, For well the

voi-ces raise, their cheer-ful voi-ces raise, 1<sup>st</sup> Treble.

voi-ces raise, their cheer-ful voi-ces raise, For well the

Organ *p*.

voi-ces raise, their cheer-ful voi-ces raise,

Bass Voice silent.....

tutti.

righ-teous it be-comes to sing glad songs of praise.

tutti.

to sing glad songs of praise.

tutti.

righ-teous it be-comes to sing glad songs of praise.

Bass Voice.

to sing glad songs of praise.



2<sup>d</sup> Treble. Tenor silent.

For well the righteous, well the righteous it be--comes

1<sup>st</sup> Treble.Organ *p*.....

For well the righteous it be--comes

2<sup>d</sup> Treble.

Tenor.

To sing glad songs of praise, to sing glad songs of praise.

To... sing glad songs of praise.

tutti.

To... sing glad songs of praise, to sing glad songs of praise.

To... sing glad songs of praise.

2

Let Harps, and Psalteries, and Lutes,  
in joyful consort meet;  
And new made songs of loud applause  
the harmony compleat.

3

For faithful is the word of God,  
his works with truth abound;  
He justice loves, and all the earth  
is with his goodness crown'd.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Third, Eighth and Ninth Verses of the  
**THIRTY FOURTH PSALM.**

47

The Music by

Tune!  
 CORNISH.

Lively.

C. M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE

OR  
 ORGAN.

Thro' all the chang--ing scenes of life in

Thro' all the chang--ing scenes of life in

Thro' all the chang--ing scenes of life in

Thro' all the chang--ing scenes of life in

trou--ble and in joy, The prais--es of my

trou--ble and in joy, The prais--es of my

trou--ble and in joy, The prais--es of my

trou--ble and in joy, The prais--es of my

unis.

*ff* God... shall still my heart and tongue em--ploy.

*ff* God shall... still my heart and tongue em--ploy.

*ff* God.. shall still my heart and tongue em--ploy.

unis.

*ff* God... shall still my heart and tongue em--ploy.



2<sup>d</sup> Treble. Tenor silent.

The prais — — es of my God shall still my

The prais — — es of my God shall still my

The prais — — es of my God shall still my

Organ *p*.

Bass Voice silent . . . . . my

heart, my heart and tongue em — — ploy.

heart, my heart and tongue em — — ploy.

heart, my heart and tongue em — — ploy.

heart, my heart and tongue em — — ploy.

2

O magnify the Lord with me,  
with me exalt his Name:  
When in distress to him I call'd,  
he to my rescue came.

3

O make but trial of his love,  
experience will decide  
How blest they are, and only they,  
who in his truth confide.

Melodia Sacra.

4

Fear him, ye saints, and you will then  
have nothing else to fear:  
Make you his service your delight,  
your wants shall be his care.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Ninth and Twenty Eighth Verses of the  
**THIRTY FIFTH PSALM.**

The Music by  
**D<sup>r</sup> RANDEL.**

*c. M.*

Tunes  
**NEW CAMBRIDGE**

**Tenor.**  
**Contra Tenor.**  
**AIR, and**  
**PIANO FORTE**  
**OR**  
**ORGAN.**

**Moderato.** **C. M.**

A - gainst all those that strive with me, O Lord, as -

A - gainst all those that strive with me, O Lord, as -

A - gainst all those that strive with me, O Lord, as -

A - gainst all those that strive with me, O Lord, as -

- sert my right; With such as war un - just - ly wage,

- sert my right; With such as war un - just - ly wage,

- sert my right; With such as war un - just - ly wage, **Bass Voice.**

- sert my right; With such as war un - just - ly wage, do thou my

*tutti.*

*Soft* *ff* do thou my bat - tles fight.

do thou my battles fight, do thou my bat - tles fight.

do thou my battles fight, do thou my bat - tles fight.

battles fight....., *tutti.* do thou my bat - tles fight.

2  
 Whilst my glad soul shall God's great name  
 for this deliv'rance bless;  
 And, by his saving health secur'd,  
 it's grateful joy express.

3  
 So shall my tongue thy judgments sing,  
 inspir'd with grateful joy:  
 And cheerful hymns in praise of thee  
 shall all my days employ.

(GLORIA PATRI.)  
 To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Fifth and Seventh Verses of the  
**THIRTY SIXTH PSALM.**

The Music by  
**H. DELAMAIN.**

Tune,  
**ST. CATHERINE'S**

**Moderato.**

**L. M.**

**Tenor.**

**Contra  
 Tenor.**

**AIR, and**

**PIANO FORTE**

**OR  
 ORGAN.**

My crafty foe, with flatt'ring art, his  
 My crafty foe, with flatt'ring art, his  
 org. My crafty foe, with flatt'ring art, his  
 My crafty foe, with flatt'ring art, his

wick-ed pur- pose would dis- guise;

wick-ed pur- pose would dis- guise;

wick-ed pur- pose would dis- guise;

wick-ed pur- pose would dis- guise;

But rea- son whis- pers

But rea- son whis- pers

org. But rea- son whis- pers

**tutti.**

he ne'er sets God be- fore his eyes.

to my heart, he ne'er sets God be- fore his eyes.

to my heart, he ne'er sets God be- fore his eyes.

to my heart, he ne'er sets God be- fore his eyes.

But, Lord, thy mercy, my sure hope,  
 above the heav'nly orb ascends:  
 Thy sacred truth's unmeasur'd scope  
 beyond the spreading sky extends.

Since of thy goodness all partake,  
 with what assurance should the just  
 Thy shelt'ring wings their refuge make,  
 and saints to thy protection trust,

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom earth and heav'n adore,  
 Be Glory; as it was of old,  
 as now, and shall be evermore.



The Twenty Third and Thirty Seventh Verses of the  
**THIRTY SEVENTH PSALM.**

The Music  
 Composed Expressly  
 for this Work.

BY DAVID WEYMAN.

Tune,  
**LEITRIM**

Moderato.

P. M. or Peculiar Measure.

Tenor.

Contra  
 Tenor.

AIR and  
 PIANO FORTE  
 or  
 ORGAN.

The good man's way is God's de-light,  
 The good man's way is God's de-light, he or-ders all the  
 The good man's way is God's de-light, he or-ders all the  
 The good man's way is God's de-light, he or-ders all the

he or-ders all the steps a-right of him that  
 steps a-right, he or-ders all the steps a-right of him that  
 steps a-right, he or-ders all the steps a-right of him that  
 steps a-right, he or-ders all the steps a-right of him that

moves by his com-mand; Tho' he some-times may be dis-tress'd,  
 moves by his com-mand; Tho' he some-times may be dis-tress'd,  
 moves by his com-mand; Tho' he some-times may be dis-tress'd,  
 moves by his com-mand; Tho' he some-times may be dis-tress'd,



2<sup>d</sup> Treble. Tenor silent.

Yet shall he ne'er be quite oppress'd, yet shall he

Yet shall he ne'er be quite oppress'd,

Yet shall he ne'er be quite oppress'd, yet shall he

Yet shall he ne'er be quite oppress'd, Bass Voice silent.....

tutti.

ne'er be quite oppress'd, for God up--holds him with his hand.

tutti.

for God up--holds him with his hand.

ne'er be quite oppress'd, for God up--holds him with his hand.

tutti.

for God up--holds him with his hand.

6 lines 8<sup>th</sup>

2

as 113<sup>th</sup>

Observe the perfect man with care,  
 And mark all such as upright are;  
 Their roughest days in peace shall end;  
 While on the latter end of those  
 Who dare God's sacred will oppose,  
 A common ruin shall attend

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 The God whom Heav'n's triumphant Host  
 And suffering Saints on Earth adore,  
 Be Glory; as in ages past,  
 As now it is, and so shall last,  
 When time itself shall be no more.



*The First, Seventeenth and Twenty First Verses of the*  
**THIRTY EIGHTH PSALM.**

*The Music by*  
**D<sup>r</sup> GREEN.**

*Tune!*  
**CROWLE.**

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Chorus.

Plaintive.

C. M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
or  
ORGAN.

Thy chast' - - ning wrath, O Lord, re - - strain,

tho' I de - - serve it all; Nor let at once on

me the storm of thy dis - - plea - - sure fall.

And, with continual grief oppress,  
 to sink I now begin:  
 To thee, O Lord, I will confess,  
 to thee bewail my sin.

Forsake me not, O Lord, my God,  
 nor far from me depart;  
 Make haste to my relief, O thou,  
 who my salvation art.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.

Melodia Sacra.



*The First, Third, Fourth, Sixth and Seventh Verses of the*  
**THIRTY NINTH PSALM.**

*The Music by*  
**H. DELAMAIN.**

*Tune!*  
**BANDON.**

**Moderato.**

**D. C. M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE**

**OR  
ORGAN.**

Re-solv'd to watch o'er all my ways, I kept my

tongue in awe, I curb'd my has-ty words, when I the wick-ed

prosp'-rous saw. My heart did glow with work-ing thoughts, and



no re-- pose could take, 'Till strong re-- flec- tion fann'd the  
 no re-- pose could take, 'Till strong re-- flec- tion fann'd the  
 no re-- pose could take, 'Till strong re-- flec- tion fann'd the  
 no re-- pose could take, 'Till strong re-- flec- tion fann'd the

fire, and thus at length I spake, till strong re--  
 fire, and thus at length I spake, till strong re--  
 fire, and thus at length I spake, till strong re--  
 fire, and thus at length I spake, till strong re--

-- flec- tion fann'd the fire, and thus at length I spake.  
 -- flec- tion fann'd the fire, and thus at length I spake.  
 -- flec- tion fann'd the fire, and thus at length I spake.  
 -- flec- tion fann'd the fire, and thus at length I spake.

2

"Lord, let me know my term of days,  
 "how soon my life will end;  
 "The num'rous train of ills disclose,  
 "which this frail state attend?"  
 Man, like a shadow, vainly walks,  
 with fruitless cares oppress'd;  
 He heaps up wealth, but cannot tell  
 by whom 'twill be possess'd.  
 Melodia Sacra.

3

Why then should I on worthless toys  
 with anxious care attend.  
 On thee alone my stedfast hope  
 shall ever, Lord, depend.  
 To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.

full  
 Cho.<sup>s</sup>



*The First, Third and Fifth Verses of the*  
**FORTIETH PSALM.**

*The Music  
 Composed Expressly  
 for this Work*

*Tune,  
 WESTMEATH.*

BY SIR J. A. STEVENSON, Mus. Doc.

Moderato.

D. L. M.

Tenor.

Contra  
 Tenor.

AIR, and  
 PIANO FORTE  
 OR  
 ORGAN.

I wait-ed meek-ly for the Lord, 'till

I wait-ed meek-ly for the Lord, 'till

I wait-ed meek-ly for the Lord, 'till

I wait-ed meek-ly for the Lord, 'till

he vouch-saf'd a kind re-ply, Who did his gra-cious

he vouch-saf'd a kind re-ply, Who did his gra-cious

he vouch-saf'd a kind re-ply, Who did his gra-cious

he vouch-saf'd a kind re-ply, Who did his gra-cious

ear af-ford, and heard from heav'n my hum-ble

ear af-ford, and heard from heav'n my hum-ble

ear af-ford, and heard from heav'n my hum-ble

ear af-ford, and heard from heav'n my hum-ble



cry. The won - ders he for me has wrought shall fill my

cry. The won - ders he for me has wrought shall fill my

cry. The won - ders he for me has wrought shall fill my

cry. The won - ders he for me has wrought shall fill my

mouth with songs of praise; And o - thers to his wor - ship

mouth with songs of praise; And o - thers to his wor - ship

mouth with songs of praise; And o - thers to his wor - ship

mouth with songs of praise; And o - thers to his wor - ship

brought, to hopes of like de - - - - liv' - - - - rance raise.

brought, to hopes of like de - - - - liv' - - - - rance raise.

brought, to hopes of like de - - - - liv' - - - - rance raise.

brought, to hopes of like de - - - - liv' - - - - rance raise.



Hal--le--lu-jah, Hal--le--lu-jah, Hal--le--lu-jah, Hal-le-

Hal--le--lu-jah, Hal--le--lu-jah, Hal--le--lu-jah, Hal-le-

Hal--le--lu-jah, Hal--le--lu-jah, Hal--le--lu-jah, Hal-le-

Hal--le--lu-jah, Hal--le--lu-jah, Hal--le--lu-jah, Hal-le-

-lu-jah, Hal-le--lu-jah, Hal-le--lu-jah,

-lu-jah, Hal-le--lu-jah, Hal-le--lu-jah, Hal-le-

-lu-jah, *Bass Solo.* *Organ p.....ff* Hal-le--lu-jah, Hal-le-

-lu-jah, Hal-le--lu-jah....., Hal-le--lu-jah, Hal-le-

Halle--lu-jah, Hal-le--lu-jah, Halle--lu-jah.

-lu-jah, Halle--lu-jah, Hal-le--lu-jah, Halle--lu-jah.

-lu-jah, Halle--lu-jah, Hal-le--lu-jah, Halle--lu-jah.

-lu-jah, Halle--lu-jah, Hal-le--lu-jah, Halle--lu-jah.

To be sung *Pia.* Who can the wond<sup>2</sup>rous works recount,  
 which thou, O God, for us hast wrought.  
 The treasures of thy love surmount,  
 the pow'r of numbers, speech and thought.  
 To Father, Son, and Holy Ghost,  
 the God whom earth and heav'n adore,  
 Full Chorus. Be Glory; as it was of old,  
 is now, and shall be evermore.  
 Hallelujah.



*The First, Second and Third Verses of the*  
**FORTY FIRST PSALM.**  
*for Charity Sermons.*

*The Music*  
*Composed Expressly*  
*for this Work*

BY DAVID WEYMAN.

*Tune.*  
**WICKLOW.**

**Largo Pia.** TRIO, two Trebles & a Bass.

C.M. 3 Verses.

2<sup>d</sup>.

AIR, and  
 PIANO FORTE  
 OR  
 ORGAN.

Happy the man whose ten--der care re -

- lieves the poor dis--tress'd; When trou--bles com--pass

him a-- round, The Lord shall give him rest,

The Lord shall give him rest.

cres Lord, The Lord shall give him rest.



# Allegro. CHORUS.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
OR  
ORGAN.

The Lord his life, with blessings crown'd, in safe-ty shall pro-

The Lord his life, with blessings crown'd, in safe-ty shall pro-

The Lord his life, with blessings crown'd, in safe-ty shall pro-

The Lord his life, with blessings crown'd, in safe-ty shall pro-

long;

And disappoint the will of those, of those that

long;

And disappoint the will, dis-ap-point the will of those that

long;

And disappoint the will, dis-ap-point the will of those that

long;

And disappoint the will, dis-ap-point the will of those that

tutti.

seek to do him wrong,

That seek to do him wrong.

tutti.

seek to do him wrong,

That seek to do him wrong.

Trebles.

tutti.

seek to do him wrong,

That seek..... to do him wrong.

tutti.

seek to do him wrong,

That seek to do him wrong.



TRIO, Two Trebles &amp; a Bass.

Largo Pia.

2<sup>d</sup>

AIR, and

PIANO FORTE.

BASS.

First system of the musical score. It consists of three staves: two Treble clefs and one Bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is 'Largo Pia.' The lyrics for all three parts are: 'If he in lan - guish - ing.... es -'. The first Treble staff has a '2<sup>d</sup>' marking above it. The second Treble staff is marked 'AIR, and PIANO FORTE.' and the Bass staff is marked 'BASS.'

Second system of the musical score. It consists of three staves. The lyrics for all three parts are: '- tate op - - press'd with sick - - ness lie; The Lord will'. The musical notation continues with various notes and rests, including some fingerings (e.g., 5, 3, 7, 6, 6, 4) in the Bass staff.

Third system of the musical score. It consists of three staves. The lyrics for all three parts are: 'ea - - sy make his bed, and in - ward strength sup -'. The musical notation continues with various notes and rests, including some fingerings (e.g., 7, 6, 4, 3, 6, 6, 7) in the Bass staff.

Fourth system of the musical score. It consists of three staves. The lyrics for all three parts are: '- ply, and in - - ward, in - - ward strength sup - - ply.' The system concludes with a double bar line. The musical notation includes dynamic markings like 'cres.' and 'f'.



# Cho<sup>s</sup> Allegro. Gloria Patri.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

OR  
ORGAN.

To Father, Son, and Ho-ly Ghost, the God whom we a- - dore,

To Father, Son, and Ho-ly Ghost, the God whom we a- - dore,

To Father, Son, and Ho-ly Ghost, the God whom we a- - dore,

To Father, Son, and Ho-ly Ghost, the God whom we a- - dore,

Be Glory, as it was, is now, and shall be, shall be

Be Glory, as it was, as it was, is now, and shall be, shall be

Be Glory, as it was, as it was, is now, and shall be, shall be

Be Glory, as it was, as it was, is now, and shall be, shall be

tutti. *f*

e - ver more, and shall be e - - - ver - - - more.

tutti. *f*

e - ver more, and shall be e - - - ver - - - more.

tutti.

e - ver more, and shall be e - - - ver - - - more.

tutti. *f*

e - ver more, and shall be e - - - ver - - - more.



**Contra  
Tenor.**

PIANO FORTÉ  
or  
ORGAN.

3. *Mod. rate.*  
 2. *Tenor.*  
 8. *Hall - lu - jah, Halle - - lu - jah,*  
 8. *Treble.* *Halle - lu - jah, Trebles.* *Hal - le - - lu - - jah,*  
 2. *Treble.* *tutti.*  
 8. *Halle - lu - jah, Halle - lu - jah, Halle - - lu - jah, Halle - - lu - - jah,*  
 8. *Halle - lu - jah, Halle - lu - jah, Halle - - lu - jah, Halle - - lu - - jah,*  
 8. *Halle - lu - jah, Halle - lu - jah, Halle - - lu - jah, Halle - - lu - - jah,*

This musical score is for a hymn titled "Hallelujah". It is written for a vocal ensemble and piano accompaniment. The score is in the key of D major (two sharps) and 4/4 time. It consists of five staves. The first staff is for the vocal ensemble, with parts for "tutti.", "2<sup>d</sup>. Treble.", "Tenor.", and "tutti.". The second staff is for the vocal ensemble, with parts for "Hal - - le - - lujah, Halle - - lu - jah, Halle - - lu - jah, Halle -". The third staff is for the vocal ensemble, with parts for "Hal - - le - - lujah, Treble.", "Halle - - lu - jah, Hal - - - - le -", and "Trebles.". The fourth staff is for the vocal ensemble, with parts for "Hal - - le - - lu - jah, Halle - - lu - jah, Halle - lu - jah, Hal - - - - le -", "tutti.", "6 4 6 5", "f", "7 4 3", "p", "f", "6 5", and "tutti.". The fifth staff is for the piano accompaniment, with parts for "Hal - - - le - - lujah, Halle - - lu - jah, Halle -".

- lu - - - jah, Halle - - lu - - - jah, *Adagio.* A - - - men. A - - - - men.

- lu - - - jah, Halle - - lu - - - jah, *Adagio.* A - - - men. A - - - - men.

- lu - - - jah, Halle - - lu - - - jah, *Adagio.* A - - - men. A - - - - men.

- lu - - - jah, Halle - - lu - - - jah, *Adagio.* A - - - men. A - - - - men.



The First, Second and Fifth Verses of the  
**FORTY SECOND PSALM.**

The Music  
 Composed by

**LORD MORNINGTON.**

Moderato.

Tune?  
 FERN'S.

C. M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE  
 or  
 ORGAN.

As pants the hart for cooling streams, when heat-ed in the  
 As pants the hart for cooling streams, when heat-ed in the  
 As pants the hart for cooling streams, when heat-ed in the  
 As pants the hart for cooling streams, when heat-ed in the

chace, when heat-ed in the chace, So longs my soul, O God, for  
 chace, when heat-ed in the chace, So longs my soul, O God, for  
 chace, when heat-ed in the chace, So longs my soul, O God, for  
 chace, when heat-ed in the chace, So longs my soul, O God, for

tutti.  
 thee, and thy re-freshing grace, and thy re-fresh-ing grace.  
 thee, and thy refresh-ing grace, and thy re-fresh-ing grace.  
 thee, and thy re-freshing grace, and thy re-fresh-ing grace.  
 thee, and thy re-freshing grace, and thy re-fresh-ing grace.

2  
 For thee, my God, the living God,  
 my thirsty soul doth pine;  
 O when shall I behold thy face,  
 thou Majesty divine!

3  
 Why restless, why cast down, my soul,  
 trust God, who will employ  
 His aid for thee, and change these sighs  
 to thankful hymns of joy.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Third and Fourth Verses of the  
**FORTY THIRD PSALM.**

The Music by

Tune?  
**BRENTFORD**

Andante.

L. M.

**Tenor.**  
**Contra Tenor.**  
**AIR, and PIANO FORTE OR ORGAN.**

Just Judge of Heav'n, a--gainst my foes do thou as--  
 Just Judge of Heav'n, a--gainst my foes do thou as--  
 Just Judge of Heav'n, a--gainst my foes do thou as--  
 Just Judge of Heav'n, a--gainst my foes do thou as--

2<sup>d</sup> Treble, Tenor silent.

--sert my in--jur'd right: *p* O set me free, my  
 --sert my in--jur'd right: Treble Primo.  
 --sert my in--jur'd right: *p* O set me free, my  
 --sert my in--jur'd right: *p* O set me free, my

**Tenor.**  
 God, from those that in de--ceit and wrong de--light.  
 that in de--ceit and wrong de--light.  
 God, from those that in de--ceit and wrong de--light.  
 God, from those that in de--ceit and wrong de--light.

Let me with light and truth be bless'd,  
 be these my guides to lead the way;  
 'Till on thy holy hill I rest,  
 and in thy sacred temple pray.

Then will I there fresh altars raise  
 to God, who is my only joy;  
 And well tun'd harps, with songs of praise,  
 shall all my grateful hours employ.

(GLORIA PATRI.)  
 To Father, Son, and Holy Ghost,  
 the God whom earth & heav'n adore,  
 Be Glory; as it was of old,  
 is now, and shall be evermore.

Melodia Sacra.



*The First, Fourth and Eighth Verses of the*  
**FORTY FOURTH PSALM.**

*The Music  
 Composed Expressly  
 for this Work*

BY I. BLEWITT.

*Tune.*  
**ST. ANDREW'S**

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Cho<sup>s</sup>.

**Andante.**

C. M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE

or  
 ORGAN.

O Lord, our fa-thers oft have told, in our at-ten-tive ears,

O Lord, our fa-thers oft have told, in our at-ten-tive ears,

O Lord, our fa-thers oft have told, in our at-ten-tive ears,

O Lord, our fa-thers oft have told, in our at-ten-tive ears,

Thy won-ders in their days perform'd, and el-der times than theirs.

Thy wonders in their days perform'd, and el-der times than theirs.

Thy won-ders in their days perform'd, and el-der times than theirs.

Thy wonders in their days perform'd, and el-der times than theirs.

2

As thee their God our fathers own'd,  
 thou art our So<sup>v</sup>reign King;  
 O therefore, as thou didst to them,  
 to us deliv'rance bring.

3

To thee the triumph we ascribe,  
 from whom the conquest came;  
 In God we will rejoice all day,  
 and ever bless his name.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.

Melodia Sacra.



The First, Second, Third, Fourth, Sixth & Seventeenth Verses of the  
**FORTY FIFTH PSALM.**

The Music  
 Composed by

GIORDANI.

Quinc  
 CAMBRIDGE.

Largo.

And<sup>te</sup> Maestoso, C.M. 6 Verses.

TENOR.

Contra  
 TENOR.

AIR, and

Piano Forte

or

ORGAN.

While I While I the king's loud praise re...

hearse in - di - ted by my heart, My tongue is like the  
 in - di - ted by my heart, My tongue is like the  
 hearse in - di - ted by my heart, My tongue is like the  
 hearse in - di - ted by my heart, My tongue is like the

pen of him that writes with ready art. How match - less  
 pen of him that writes with ready art. How match - less  
 pen of him that writes with ready art. How match - less  
 pen of him that writes with ready art. How match - less

Melodia Sacra.

Volti Subito.



is thy form, O King, O King, thy mouth with grace o'er - flows;

is thy form, O King, O King, thy mouth with grace o'er - flows;

is thy form, O King, thy mouth with grace o'er - flows;

is thy form, O King, thy mouth with grace o'er - flows;

Second time Forte.

be - cause fresh bless - ings God on thee e - ter - nal - ly be - stows.

be - cause fresh bless - ings God on thee e - ter - nal - ly be - stows.

be - cause fresh bless - ings God on thee e - ter - nal - ly be - stows.

be - cause fresh bless - ings God on thee e - ter - nal - ly be - stows.

### TRIO, TWO TREBLES and a BASS.

2<sup>d</sup> Treble, Andante.

2<sup>d</sup>

AIR, and

Piano Forte

or

ORGAN.

Gird on thy Sword, most migh - ty Prince, and clad in

Gird on thy Sword, most migh - ty Prince, and clad in

Gird on thy Sword, most migh - ty Prince, and clad in

Melodia Sacra.



rich ar---ray, With glorious or--na--ments of pow'r, ma--

rich ar---ray, With glorious or--na--ments of pow'r, ma--

rich ar---ray, With glorious or--na--ments of pow'r, ma--

-jes--tic pomp dis---play: Ride on in state, and

-jes--tic pomp dis---play: Ride on in state, and

-jes--tic pomp dis---play: Ride on in state, and

still pro--tect the meek, the just, and true; Whilst thy right

still pro--tect the meek, the just, and true; Whilst thy right

still pro--tect the meek, the just, and true; Whilst thy right

hand with swift re--venge does all thy foes pur--sue.

hand with swift re--venge does all thy foes pur--sue.

hand with swift re--venge does all thy foes pur--sue.



## Full Chorus, Maestoso.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
OR  
ORGAN.

But thy firm throne, O God, is fix'd for

But thy firm throne, O, God is fix'd for

But thy firm throne, O God, is fix'd for

But thy firm throne, O God, is fix'd for

e-ver to en-dure; Thy scepter's sway shall al-ways last, by

e-ver to en-dure; Thy scepter's sway shall al-ways last, by

e-ver to en-dure; Thy scepter's sway shall al-ways last, by

e-ver to en-dure; Thy scepter's sway shall al-ways last, by

righteous laws se-cure.

Whilst this my song to fu-ture

righteous laws se-cure.

Whilst this my song to fu-ture

righteous laws se-cure.

Whilst this my song to fu-ture

righteous laws se-cure.

Whilst this my song to fu-ture



*p*

times trans - mits thy glorious Name: And makes the world, with one con -

times trans - mits thy glorious Name:

*p*

times trans - mits thy glorious Name: And makes the world, with one con -

*p*

times trans - mits thy glorious Name: And makes the world, with one con -

*p* *ff*

- sent, thy last - ing praise pro - claim, and makes the world, with one con -

*p* *ff*

thy last - ing praise pro - claim, and makes the world, with one con -

*p* *ff*

- sent, thy last - ing praise pro - claim, and makes the world, with one con -

*p* *ff*

- sent, thy last - ing praise pro - claim, and makes the world, with one con -

- sent, thy lasting praise pro - - claim.

- sent, thy lasting, lasting praise pro - - claim.

- sent, thy lasting praise pro - - claim.

- sent, thy lasting praise pro - - claim.



The First, and Second Verses of the  
**FORTY-SIXTH PSALM**

The Music  
 Composed Expressly  
 for this Work

BY DAVID WEYMAN.

Tune?  
 ELLERTON

*Allegro Moderato.* *f*

P.M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE  
 or  
 ORGAN.

God is our re-fuge in dis-tress,

God is our re-fuge..... in dis-tress,

God is our re-fuge in dis-tress, our refuge in dis-tress, A

God is our re-fuge in dis-tress, A

A present help when dangers press; a present help when dangers press;

A pre-sent help when dangers press; In

pre-sent help when dangers press; a pre-sent help when dangers press;

pre-sent help when dangers press; a pre-sent help when dangers press; In

In him un-daunt-ed we'll con-fide:

him undaunt-ed un-daunt-ed we'll con-fide: Tho' earth were from her centre

Trebles.

In him un-daunt-ed we'll con-fide: Tho' earth were from her cen-tre

him undaunt-ed un-daunt-ed we'll con-fide:



2<sup>d</sup> Treble. Tenor.

Tho' earth were from her cen-tre

tost, And mountains in the o-cean lost, from her cen-tre.

tost, And mountains in the o-cean lost, Tho' earth were from her cen-tre

And mountains in the o-cean lost, Tho' earth were from her cen-tre

2<sup>d</sup> Treble. Tenor.

tost, And mountains in the o-cean lost, Torn piece-meal by the roar-ing

tost, in the o-cean lost, Torn piece-meal by the roar-ing

tost, And mountains in the o-cean lost, Torn piece-meal by the roar-ing

tost, And mountains in the o-cean lost, Torn piece-meal by the roar-ing

tide, torn piece-meal by the roar-ing tide, by the roar-ing tide.

tide, torn piece-meal by the roar-ing tide, by the roar-ing tide.

tide, torn piece-meal by the roar-ing tide, by the roar-ing tide.

tide, torn piece-meal by the roar-ing tide, by the roar-ing tide.



## DUETT, Two Trebles.

Espressivo.

2d

AIR, and

PIANO FORTE

OR  
ORGAN.

A gent - - ler stream with glad - - ness

A gent - - ler stream with glad - - ness

still The Ci - - - ty of.... our Lord shall fill, The

still The Ci - - - ty of.... our Lord shall fill, The

Roy - - al Seat.... of God most high, the

Roy - - al Seat.... of God most high, the

Roy - - - al Seat.... of God most high.

Roy - - - al Seat.... of God most high.



God dwells in Si-on, whose fair tow'rs shall

God dwells in Si-on, in Si-on, whose fair tow'rs, shall

mock, shall mock th'assaults of earth-ly pow'rs, shall

mock, shall mock th'assaults of earth-ly pow'rs, shall

express.

mock th'assaults of earthly pow'rs, While his al-migh-ty aid is

mock th'assaults of earthly pow'rs, While his al-migh-ty aid is

nigh, while his al-migh-ty aid is nigh.

nigh, while his al-migh-ty aid is nigh.



## FULL CHORUS.

Allegro.

Tenor.

To Father, Son, and Ho - ly Ghost,

Contra  
Tenor.

To Father, Son, and Ho - ly Ghost,

AIR, and

PIANO FORTE  
OR  
ORGAN.

To Father, Son, and Ho - ly Ghost, and Ho - ly Ghost, the

To Father, Son, and Ho - ly Ghost, the

whom heav'n's tri - umphant host, and suff'ring saints on

and suff'ring saints on

God whom heav'n's tri - umphant host, and suff'ring saints on

God whom heav'n's tri - umphant host, and suff'ring saints on

earth a - dore, Be Glo - ry; as in a - ges past,

earth a - dore, Be Glory; as in a - ges in a - ges past, As now it

earth a - dore, Be Glo - ry; as in a - ges past, As now it

earth a - dore, Be Glory; as in a - ges, in a - ges past,



be Glo-ry; as in a-ges  
is, and so shall last, as now it is, and so shall last, as in a-ges  
is, and so shall last, as now it is, and so shall last, be Glo-ry; as in a-ges  
as now it is, and so shall last, be Glo-ry; as in a-ges

past, as now it is, and so shall last, when time it -- self shall be no.  
past, and so shall last, when time it -- self shall be no  
past, as now it is, and so shall last, when time it -- self shall be no  
past, as now it is, and so shall last, when time it -- self shall be no

more, when time it self shall be no more, shall be no more.  
more, when time it self shall be no more, shall be no more.  
more, when time it self shall be no more, shall be no more.  
more, when time it self shall be no more, shall be no more.



**FORTY SEVENTH PSALM.***The Music by*  
R<sup>P</sup> TAYLOR*Tune,*  
SABAOth.In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, & the 4<sup>th</sup> in Cho<sup>s</sup>.**Andante.****Tenor.**

O all ye peo-ple, clap your hands, and with triumphant voi - ces sing;

**Contra  
Tenor.**

O all ye peo-ple, clap your hands, and with triumphant voi - ces sing;

**AIR, and****Piano Forte****or  
ORGAN.**

O all ye peo-ple, clap your hands, and with triumphant voi - ces sing;

O all ye peo-ple, clap your hands, and with triumphant voi - ces sing;

No force the migh-ty pow'r withstands of God the u - ni - ver - sal King, King.

No force the migh-ty pow'r withstands of God the u - ni - ver - sal King, King.

No force the migh-ty pow'r withstands of God the u - ni - ver - sal King, King.

No force the mighty pow'r withstands of God the u - ni - ver - sal King, King.

2

God is gone up, our Lord and King,  
with shouts of joy and trumpets' sound;  
To him repeated praises sing,  
and let the chearful song rebound.

3

Your utmost skill in praise be shewn,  
for him, who all the world commands;  
Who sits upon his righteous throne,  
and spreads his sway o'er heathen lands.

**GLORIA PATRI.**

To Father, Son, and Holy Ghost,  
the God whom earth and heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



The First, Eighth, Eleventh, and Fourteenth Verses of the  
**FORTYEIGHTH PSALM**

BY JAMES ALLEN CLARKE.

Tune!  
 KILDARE.

Moderato

C. M. 4 Verses.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE  
 OR  
 ORGAN.

The Lord, the on-ly God, is great, and great-ly to be

The Lord, the on-ly God, is great, and great-ly to be

The Lord, the on-ly God, is great, and great-ly to be

The Lord, the on-ly God, is great, and great-ly to be

prais'd In Si-on, on whose hap-py mount his sa-cred throne is rais'd.

prais'd In Si-on, on whose hap-py mount his sa-cred throne is rais'd.

prais'd In Si-on, on whose hap-py mount his sa-cred throne is rais'd.

prais'd In Si-on, on whose hap-py mount his sa-cred throne is rais'd.

LARGO e Sestenuato.

In Si-on we have seen per-form'd a work that was fore-

a work that was fore-

In Si-on we have seen per-form'd a work that was fore-

In Si-on we have seen per-form'd a work that was fore-



told; In pledge that God, for times to come, his Ci - ty will up--hold.

told, In pledge that God, for times to come, his Ci - ty will up--hold.

told, In pledge that God, for times to come, his Ci - ty will up--hold.

told, In pledge that God, for times to come, his Ci - ty will up--hold.

Moderato.

CHORUS.

Let Sion's mount with joy re-- sound, her

Let Sion's mount with joy re-- sound, her

Let Sion's mount with joy re-- sound, her daugh - ters

Let Sion's mount with joy re-- sound, her

daugh - ters all be taught, In songs his judg - ments to ex -

daugh - ters all be taught,

all . . . . . be taught, In songs his judg - ments to ex -

daugh - ters all be taught, In songs his judg - ments to ex -



-tol, who this de- liv'rance wrought. This God is ours, and will be

- who this de- liv'rance wrought. This God is ours, and will be

-tol, who this de- liv'rance wrought. This God is ours, and will be

-tol, who this de- liv'rance wrought. This God is ours, and will be

ours, whilst we in him in him con- fide; Who, as he has pre- serv'd us

ours, whilst we in him in him con- fide; Who, as he has pre- serv'd us

ours, whilst we in him in him con- fide; Who, as he has pre- serv'd us

ours, whilst we in him in him con- fide; Who, as he has pre- serv'd us

**ADAGIO.**

now, till death will be our guide. A- - men. A- - - men.

now, till death will be our guide. A- - men. A- - - men.

now, till death will be our guide. A- - men. A- - - men.

now, till death will be our guide. A- - men. A- - - men.



*The First, Fifth and Fifteenth Verses of the*  
**FORTY NINTH PSALM.**

*The Music by*  
**D<sup>r</sup> GREEN.**

*Tune by*  
**MILNERS.**

**Tenor.**  
**Contra Tenor.**  
**AIR, and**  
**PIANO FORTE**  
**or**  
**ORGAN.**

**Andante.** C. M.

Let all the list'ning world at-tend, and

my in-structions hear, Let high and low, and rich and

**2<sup>d</sup> Treble.** *f*

with joint con-sent give ear.

poor, give ear give ear.

**Treble.** *p*

poor, with joint con-sent give ear, give ear.

poor, with joint con-sent give ear.

Why should my courage fail in times  
of danger and of doubt,  
When sinners that would me supplant  
have compass'd me about.

But God will yet redeem my soul,  
and from the greedy grave  
His greater pow'r shall set me free,  
and to himself receive.

(GLORIA PATRI.)  
To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodia Sacra.



*The First, Fifth and Twenty Second Verses of the*  
**FIFTEETH PSALM.**

*The Music by*  
**DEARNOLD.**

*Tune,*  
**CASHEL.**

**Andante Maestoso.**

**P. M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and  
PIANO FORTE  
OR  
ORGAN.**

The Lord hath spoke, the mighty God hath sent his summons

The Lord hath spoke, the mighty God hath sent his summons

The Lord hath spoke, the mighty God hath sent his summons

The Lord hath spoke, the mighty God hath sent his summons

**2<sup>d</sup>. Treble, Tenor silent.**

**tutti**

**tutti**

**from dawn-ing  
tutti**

**tutti**

**Org. *p***

**from dawn-ing**

**Org. *p* Duet, Tenor and Bass.**

light 'till day de--clines, The list-'ning earth his voice hath

light 'till day de--clines,

light 'till day de--clines,

light 'till day de--clines, The list-'ning earth his voice hath



heard, and he from Si-on hath ap-peared, Where beau-ty  
 heard, and he from Si-on hath ap-peared, Where beau-ty  
 heard, and he from Si-on hath ap-peared, Where beau-ty  
 heard, and he from Si-on hath ap-peared, Where beau-ty  
 in per-fec-tion shines, where beau-ty in per-fec-tion shines.  
 in per-fec-tion shines, where beau-ty in per-fec-tion shines.  
 in per-fec-tion shines, where beau-ty in per-fec-tion shines.  
 in per-fec-tion shines, where beau-ty in per-fec-tion shines.

2

In time of trouble call on me,  
 And I will set thee safe and free;  
 And thou returns of praise shall make;  
 But to the wicked thus saith God,  
 How dar'st thou teach my laws abroad,  
 Or in thy mouth my cov'nant take?

3

Mark this, ye wicked fools, lest I  
 Let all my bolts of vengeance fly,  
 Whilst none shall dare your cause to own.  
 Who praises me, due honour gives,  
 And to the man that justly lives,  
 My strong salvation shall be shown.

## GLORIA PATRI.

To Father, Son, and Holy Ghost,  
 The God, whom heav'ns triumphant host,  
 and suff'ring saints on earth adore,  
 Be Glory; as in ages past,  
 As now it is, and so shall last,  
 when time itself shall be no more.



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*Melodia Sacra.*



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*Melodia Sacra*  
OR  
**THE PSALMS OF DAVID,**

*The Music Composed by the most celebrated*

*Authors Ancient & Modern*

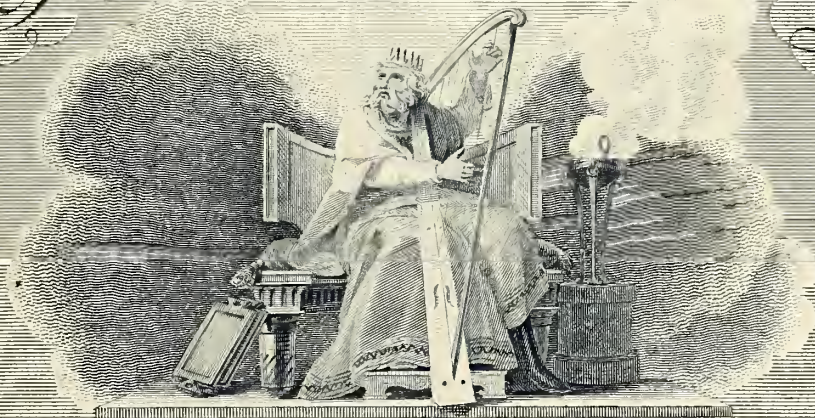
*Adapted to the Version of the*

**ONE HUNDRED AND FIFTY PSALMS,**

*Authorized and Sung in the United Churches*

*of England and Ireland with*

**HYMNS, ANTHEMS & CHORUSES.**



*Arranged by*  
**DAVID WEYMAN,**

*Member of the CATHEDRALS of Christ Church*

*AND*  
**St. Patrick Dublin,**

*FOR*  
**ONE, TWO, THREE OR FOUR VOICES,**

*with a Figured Bass for the*

**Organ or Piano Forte.**







*The First, Eleventh, and Twelfth Verses of the*  
**FIFTY FIRST PSALM**

*The Music by*  
**RICH<sup>d</sup> TAYLOR**

*Tuned,*  
**ANTICIPATION**

In the 1<sup>st</sup> repeat the 3<sup>d</sup> line Piano.

**Larghetto** sotto voce *Expressivo*.

**Tenor.**

**Contra  
Tenor.**

**AIR, and  
PIANO FORTE**

Or  
**ORGAN.**

Have mercy, Lord, on me, as thou wert e - - ver kind:

Have mercy, Lord, on me, as thou wert e - - ver kind:

Have mercy, Lord, on me, as thou wert e - - ver kind:

Have mercy, Lord, on me, as thou wert e - - ver kind:

Let me, op - press'd with loads of guilt, thy wont - ed mer - cy find.

Let me, op - press'd with loads of guilt, thy wont - ed mer - cy find.

Let me, op - press'd with loads of guilt, thy wont - ed mer - cy find.

Let me, op - press'd with loads of guilt, thy wont - ed mer - cy find.

2

Withdraw not thou thy help,  
nor cast me from thy sight;  
Nor let thy holy Spirit take  
it's everlasting flight.

3

The joy thy favour gives  
let me again obtain;  
And thy free Spirit's firm support  
my fainting soul sustain.

(Gloria Patri.)

To God, the Father, Son,  
and Spirit, glory be;  
As 'twas, and is, and shall be so  
to all Eternity.



*The First, Eighth, and Ninth Verses of the*  
**FIFTY SECOND PSALM.**

*The Music by*  
**ISAAC SMITH**

*Tune*  
**GAINSBOROUGH**

In the repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Cho<sup>s</sup>.

**Moderato.**

C. M.

**Tenor.**

**Contra  
Tenor.**

**AIR, and  
PIANO Forte**

**Or  
ORGAN.**

In vain, O Man of law-less might, thou boast'st thyself in ill;

In vain, O Man of law-less might, thou boast'st thyself in ill;

In vain, O Man of law-less might, thou boast'st thyself in ill;

In vain, O Man of law-less might, thou boast'st thyself in ill;

Since God, the God in whom I trust, vouch-safes his fa-vour still.

Since God, the God in whom I trust, vouch-safes his fa-vour still.

Since God, the God in whom I trust, vouch-safes his fa-vour still.

Since God, the God in whom I trust, vouch-safes his fa-vour still.

2

But I am like those olive-plants,  
 that shade God's temple round;  
 And hope with his indulgent grace  
 to be for ever crown'd.

3

So shall my soul, with praise, O God,  
 extol thy wondrous love;  
 And on thy Name with patience wait,  
 for this thy saints approve.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



*The Second, Third and Sixth Verses of the*  
**FIFTY THIRD PSALM.**

*The Music by*  
**A. WILLIAMS**

*Tuned*  
**ROCHESTER**

In the repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Cho.<sup>s</sup>

**Moderato.**

**C. M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and  
PIANO FORTE  
or  
ORGAN.**

The Lord look'd down from heav'n's high tow'r the sons of men to view;  
 The Lord look'd down from heav'n's high tow'r the sons of men to view;  
 The Lord look'd down from heav'n's high tow'r the sons of men to view;  
 The Lord look'd down from heav'n's high tow'r the sons of men to view;

To see if a - ny own'd his pow'r, or truth or jus - tice knew.  
 To see if a - ny own'd his pow'r, or truth or jus - tice knew.  
 To see if a - ny own'd his pow'r, or truth or jus - tice knew.  
 To see if a - ny own'd his pow'r, or truth or jus - tice knew.

2  
 But all, he saw, were backwards gone,  
 degen'rate grown and base;  
 None for religion card, not one  
 of all the sinful race.

3  
 Would he his saving pow'r employ,  
 to break our servile band,  
 Loud shouts of universal joy  
 should eccho thro' the land.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The Music by  
HANDEL.The First, Third, and Sixth Verses of the  
**FIFTY FOURTH PSALM**Tune.  
MESSIAH.

Larghetto espressivo.

C. M.

Tenor.

Contra  
Tenor.AIR, and  
PIANO FORTE  
or  
ORGAN.

Lord, save me for thy glorious name, and in thy

strength ap-pear To judge my cause; accept my pray'r,

tutti  
and to my words give ear.

2  
Were strangers, whom I never wrong'd,  
to ruin me design'd;  
And cruel men, that fear no God,  
against my soul combin'd.

3  
While I my grateful offerings bring,  
and sacrifice with joy;  
And in his praise my time to come  
delightfully employ.

(Gloria Patri)  
To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The Music by  
M. BRADBURY  
66 Reg.

The First, Third, Sixth, and Sixteenth Verses of the  
**FIFTY FIFTH PSALM.**

Tune 2,  
BRADBURY'S

Larghetto sotto voce.

C. M.

2<sup>d</sup> Treble Tenor silent.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE

OR  
ORGAN.

Give ear, give ear, give ear, thou judge of

Give ear, give ear, give ear, Treble Primo.

Give ear, give ear, - - - thou judge of

Org. Give ear, give ear, give ear, Organ *p*

Tenor

all the earth, and lis - - ten, lis - - ten when I pray;

and lis - - ten, lis - - ten when I pray;

tutti

all the . earth, and lis - - ten, lis - - ten when I pray;

and lis - - ten, lis - - ten when I pray;

2<sup>d</sup> Treble Tenor silent.

Nor from thy hum - ble suppliant turn thy

Tenor.

thy

Treble Primo.

Nor from thy hum - ble suppliant turn thy glorious face.

Bass Voice silent

Organ *p*

thy



glorious face, thy glorious face, nor

glorious face, thy glorious face, nor

thy glorious face - - - , nor turn thy

glorious face, thy glorious face, nor

*mezzo f*

turn thy glorious face a - way Hark! Hark when the foe in -

turn thy glorious face a - way Hark! Hark when the foe in -

glo - rious face a - way Hark! Hark when the foe the foe in -

turn thy glorious face a - way Hark! Hark when the foe in -

*f*

sults a - - loud, the foe insults a - loud! how fierce op - - pressors rage! Whose

sults a - - loud, the foe insults a - loud! how fierce op - - pressors rage! Whose

sults a - - loud - - - , how fierce op - - pressors rage! Whose

sults a - - loud, the foe insults a - loud! how fierce op - - pressors rage! Whose

*ff* *staccato* *mez p*



*ff*

slan - drous tongues a - gainst my fame en - gage.

*ff*

slan - drous tongues with wrath - ful hate a - gainst my fame en - gage.

*ff*

slan - drous tongues with wrath - ful hate a - gainst my fame en - gage.

*ff*

slan - drous tongues a - gainst my fame en - gage.

TRIO, TWO TREBLES &amp; a BASS.

Larghetto e Piano.

2.<sup>d</sup>

AIR, and  
PIANOFORTE  
or  
ORGAN.

How of - ten wish'd I then, that I the dove's swift wings could

How of - ten wish'd I then, that I the dove's swift wings could

How of - ten wish'd I then, that I, Bass Voice silent

Org. *p* - - - - -

get; That I might take my speedy flight, That I might take my spee - dy

get; That I might take my speedy flight, That I might take my spee - dy

That I might take my speedy flight, That I might take my spee - dy

flight, That I might take my spee - dy flight, and seek a safe, a safe re - treat!

flight, That I might take my spee - dy flight, and seek a safe, a safe re - treat!

flight, That I might take my spee - dy flight, and seek a safe, a safe re - treat!



## Full Chorus

NB. In the Repeat sing "To Father Son and Holy Ghost"

## Andante Maestoso.

But I will call on God, who still shall in my aid, my aid ap-pear; At morn, &

But I will call on God, who still shall in my aid, my aid ap-pear; At morn, &

But I will call on God, who still shall in my aid, my aid ap-pear; At morn, &

But I will call on God, who still shall in my aid, my aid ap-pear; At morn, &

Org.

noon, and night, I'll pray, At morn, & noon, I'll pray, at morn, and noon, and

noon, and night, I'll pray, At morn, & noon, I'll pray, at morn and

noon, and night, I'll pray, At morn, & noon, & night I'll pray, at morn, and noon,

noon, and night, I'll pray, At morn, & noon, & night I'll pray, at morn, and noon,

## Coda

night, I'll pray, and he my voice shall hear. A - - men, A - - men.

night, and he my voice shall hear. A - - men, A - - men.

and night, I'll pray, and he my voice shall hear. A - - men, A - - men.

and night, I'll pray, and he my voice shall hear. A - - men, A - - men.



The Fourth, Tenth, and Fourteenth Verses of the

# FIFTY SIXTH PSALM

The Music by  
M. RILEY

Tune,  
RILEY'S

In the Repeat the 3<sup>d</sup> line Piano, omitting the Tenor part, the 4<sup>th</sup> line Cho<sup>s</sup>

Moderato.

C. M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE

ORGAN.

God's faithful pro-mise I shall praise, on which I now re-ly,

God's faithful pro-mise I shall praise, on which I now re-ly,

org. God's faithful pro-mise I shall praise, on which I now re-ly,

God's faithful pro-mise I shall praise, on which I now re-ly,

In God I trust, and trusting him, the arm of flesh de-fy.

In God I trust, and trusting him, the arm of flesh de-fy.

In God I trust, and trusting him, the arm of flesh de-fy.

In God I trust, and trusting him, the arm of flesh de-fy.

2  
I'll trust God's word, and so despise  
the force that man can raise:  
To thee, O God, my vows are due,  
to thee I'll render praise.

3  
That thus, protected by thy pow'r,  
I may this light enjoy;  
And in the service of my God  
my lengthen'd days employ.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Second, Seventh, Eighth, and Eleventh Verses of the  
**FIFTYSEVENTH PSALM**Tune,  
EASTER.

TRIO, TWO TREBLES and a BASS.

Largo e Piano.

L. M.

2<sup>d</sup>  
AIR, and  
PIANO FORTE  
or  
ORGAN.

Thy mer-cy, Lord, to me ex-tend, on  
thy pro-tection I de-pend; and to thy wings for  
shel-ter haste, till this out-ra-gious storm be past.

Andante. Chorus.

To thy tri-bu-nal, Lord, I fly, thou sov'reign Judge and God most high; who  
To thy tri-bu-nal, Lord, I fly, thou sov'reign Judge and God most high; who  
To thy tri-bu-nal, Lord, I fly, thou sov'reign Judge and God most high; who



2<sup>d</sup> time Forte.

*p* wonders hast for me be - gun, and wilt not leave thy work un-done; who work un-done.

*p* wonders hast for me be - gun, and wilt not leave thy work un-done; who work un-done.

*p* wonders hast for me be - gun, and wilt not leave thy work un-done; who work un-done.

*p* wonders hast for me be - gun, and wilt not leave thy work un-done; who work un-done.

1<sup>st</sup> time 2<sup>d</sup> time

6 4 = 7 6 7 6 5 7 6 6 5 6 = 1<sup>st</sup> time 7 2<sup>d</sup> time

Repeat the 1<sup>st</sup> VERSE - then come to the following CHORUS.

Andante.

O God, my heart is fix'd, 'tis bent, its thankful tribute to pre-sent, and

O God, my heart is fix'd, 'tis bent, its thankful tribute to pre-sent, and

O God, my heart is fix'd, 'tis bent, its thankful tribute to pre-sent, and

O God, my heart is fix'd, 'tis bent, its thankful tribute to pre-sent, and

*p* with my heart my voice I'll raise to thee, my God, in songs of praise, and songs of praise.

*p* with my heart my voice I'll raise to thee, my God, in songs of praise, and songs of praise.

*p* with my heart my voice I'll raise to thee, my God, in songs of praise, and songs of praise.

*p* with my heart my voice I'll raise to thee, my God, in songs of praise, and songs of praise.

1<sup>st</sup> time 2<sup>d</sup> time

6 4 = 7 6 7 6 6 5 6 = 1<sup>st</sup> time 7 2<sup>d</sup> time



## Vivace

A - wake my glo - ry; harp and lute, no lon - ger let your strings be mute;

A - wake my glo - ry; harp and lute, no lon - ger let your strings be mute;

A - wake my glo - ry; harp and lute, no lon - ger let your strings be mute; and

A - wake my glo - ry; harp and lute, no lon - ger let your strings be mute;

and I, my tune - ful, tuneful part to take, will with the early, early dawn a - wake, wake.

and I, my tuneful, tuneful part to take, will with the early, early dawn a - wake, wake.

I, my tune - ful part to take, will with the ear - ly dawn a - wake, and wake.

and I, my tuneful, tuneful part to take, will with the ear - ly dawn a - wake, wake.

## Largo Affettuoso.

Be thou, O God, ex - alt - ed high; and as thy glo - ry fills the sky,

Be thou, O God, ex - alt - ed high; and as thy glo - ry fills the sky,

Be thou, O God, ex - alt - ed high; and as thy glo - ry fills the sky,

Be thou, O God, ex - alt - ed high; and as thy glo - ry fills the sky,



so let it be on earth dis-play'd, till thou art here, as -- there o --

so let it be on earth dis-play'd, till thou art here, as -- there o --

so let it be on earth dis-play'd, till thou art here, as there o --

so let it be on earth dis-play'd, till thou art here, as there o --

bey'd, till thou art here, as -- there o -- bey'd, till thou art here, as -- there o --

bey'd, till thou art here, as -- there o -- bey'd, till thou art here, as -- there o --

bey'd, till thou art here, as there o -- bey'd, till thou art here, as there o --

bey'd, till thou art here, as there o -- bey'd, till thou art here, as there o --

1<sup>st</sup> time 2<sup>d</sup> time Coda. Grave.

bey'd, so bey'd. A -- men, A -- men.

bey'd, so bey'd. A -- men, A -- men.

bey'd, so bey'd. A -- men, A -- men.

1<sup>st</sup> time 2<sup>d</sup> time Coda. Grave.

bey'd, so bey'd. A -- men, A -- men.



Sheldon 32

98

The Music by  
KING JAMES

The First, Seventh, and Eleventh Verses of the  
**FIFTY EIGHTH PSALM.**

Tuned,  
NEW YORK

In the Repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Cho.<sup>s</sup>

Moderato.

C. M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
or  
ORGAN.

Speak, O ye judg- - es of the earth, if  
just your - - sen - tence be: Or must not in - - - no -  
- cence ap - - - peal to heav'n from your de - - - cree!  
- cence ap - - - peal to heav'n from your de - - - cree!  
- cence ap - - - peal to heav'n from your de - - - cree!

2

Let now their insolence at height,  
like ebbing tides be spent;  
Their shiver'd darts deceive their aim,  
when they their bow have bent.

3

Transgressors then with grief shall see,  
just men rewards obtain:  
And own a God, whose justice will  
the guilty earth arraign.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodia Sacra.



The Music by  
M<sup>rs</sup>. HORNE.

The Ninth, Sixteenth, and Seventeenth Verses of the  
**FIFTY NINTH PSALM**

99

Tunes,  
SAFETY.

Moderato sotto voce 2<sup>d</sup> time mezzo Forte.

C. M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
or  
ORGAN.

On thee I wait, 'tis on thy strength for succour I de-

1<sup>st</sup> time 2<sup>d</sup> time  
- pend: pend:  
1<sup>st</sup> time 2<sup>d</sup> time  
- pend: pend: 'Tis thou, O God, art my de-fence, who on-ly canst defend.  
1<sup>st</sup> time 2<sup>d</sup> time  
- pend: pend: 'Tis thou, O God, art my de-fence, who on-ly canst defend.  
- fend, who only canst de-fend, who only canst de-fend.  
who only canst de-fend, who only canst de-fend.  
who on-ly canst de-fend, who only canst de-fend.  
- fend, who only canst de-fend, who only canst de-fend.

2  
Whilst early I thy mercy sing,  
thy wondrous pow'r confess;  
For thou hast been my sure defence,  
my refuge in distress.

3  
To thee, with never ceasing praise,  
O God, my strength, I'll sing;  
Thou art my God, the rock from whence  
my health and safety spring.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodia Sacra.



The Music by  
CAROLAN

The First, Second, and Eleventh Verses of the  
**SIXTIETH PSALM.**

Tune,  
ATHLONE.

In the Repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> a little Forte.

Plaintive.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
or  
ORGAN.

dim - - L.M. *mf*

*mezf* 0 God, who hast our troops dis - pers'd, For -

*mezf* 0 God, who hast our troops dis - pers'd, For -

*mezf* 0 God, who hast our troops dis - pers'd, For -

*mezf* 5 4 7 6 6 6 dim - - *mf*

Org. 0 God, who hast our troops dis - pers'd, For -

- sak - ing those who left thee first: As we thy just dis -

- sak - ing those who left thee first: As we thy just dis -

- sak - ing those who left thee first: As we thy just dis -

- sak - ing those who left thee first: Org. As we thy just dis -

- plea - sure mourn, To us, in mer - cy, Lord, re - - turn.

- plea - sure mourn, To us, in *pp* mer - cy, Lord, re - - turn.

- plea - sure mourn, To us, *mf* in mer - cy, Lord, re - - turn.

- plea - sure mourn, To us, *mf* in mercy, Lord, re - - turn.

2  
Our strength, which firm as earth did stand,  
Is rent by thy avenging hand;  
O heal the breaches thou hast made:  
We shake, we fall without thy aid.

3  
Do thou our fainting cause sustain,  
For human succours are but vain:  
Fresh strength and courage God bestows,  
'Tis he treads down our proudest foes.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom Earth and Heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



*The First, Fourth, and Eighth Verses of the*

# SIXTY FIRST PSALM.

In the Repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Cho<sup>r</sup>.

*The Music by*  
DOCT. CROFT

*Tunes,*  
STANN'S.

Larghetto.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

or  
ORGAN.

Lord, hear my cry, re-gard my pray'r, which I oppress'd with grief,

Lord, hear my cry, re-gard my pray'r, which I oppress'd with grief,

Lord, hear my cry, re-gard my pray'r, which I oppress'd with grief,

Lord, hear my cry, re-gard my pray'r, which I oppress'd with grief,

From earth's re-motest parts ad-dress to thee for kind re-lief.

From earth's re-motest parts ad-dress to thee for kind re-lief.

From earth's re-motest parts ad-dress to thee for kind re-lief.

From earth's re-motest parts ad-dress to thee for kind re-lief.

2

So shall I in thy sacred courts  
secure from danger lie:  
Beneath the covert of thy wings,  
all future storms defy.

3

So shall I ever sing thy praise,  
thy Name for ever bless:  
Devote my prosperous days to pay  
the vows of my distress.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.

Melodia Sacra.



The Music by  
LAMPI.

The First, Seventh, and Eighth Verses of the  
**SIXTY SECOND PSALM.**

Tune,  
INVITATION

In the Repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Cho<sup>s</sup>.

Moderato.

L. M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
OR  
ORGAN.

My soul for help on God re - lies, from

My soul for help on God re - lies, from

Org. My soul for help on God re - lies, from

My soul for help on God re - lies, from

him a - lone my safety flows: My rock, my health, that

him a - lone my safe - ty flows: My rock, my health, that

him a - lone my safety flows: My rock, my health, that

Org. him a - lone my safety flows: My rock, my health, that

him a - lone my safety flows: My rock, my health, that

strength sup - plies to bear the shock of all my foes.

strength sup - plies to bear the shock of all my foes.

strength sup - plies to bear the shock of all my foes.

strength sup - plies to bear the shock of all my foes.

2

God does his saving health dispense,  
and flowing blessings daily send:  
He is my fortress and defence,  
on him my soul shall still depend.

3

In him, ye people, always trust,  
before his throne pour out your hearts;  
For God the merciful and just,  
his timely aid to us imparts.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom Earth and Heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



(6 lines 8<sup>th</sup>.)

The First, Second, and Sixth Verses of the  
**SIXTY THIRD PSALM**

The Music by  
D. CALCOTT

Tune  
LEINSTER

Lively.

P. M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
or  
ORGAN.

O God, my gracious God, to thee, My morning pray'rs shall

O God, my gracious God, to thee, My morning pray'rs shall

Org. O God, my gracious God, to thee, My morning pray'rs shall

O God, my gracious God, to thee, My morning pray'rs shall

offer'd be, For thee my thirs-ty soul does pant;

offer'd be, For thee my thirs- - - ty thirs-ty soul does pant;

offer'd be, For thee my thirs- - - ty soul - - - does pant;

offer'd be, For thee my thirs-ty soul does pant;

*p* My faint-ing flesh - - im - - plores - - thy grace,

My faint - - - ing flesh - - im - - plores thy grace,

*p* My faint - - - ing flesh - - im - - plores thy grace,

Organ *p*

My fainting flesh implores thy grace,



Within this dry-- and bar-- ren place, Where I re- fresh -

With - in this dry-- and bar - - - ren place, Where

With in this dry and barren place, Where

--- ing waters want. Where I re- freshing wa-- ters want.

I re- freshing waters want. Where I re- freshing wa-- ters want.

I re- freshing waters want. Where I re- freshing wa-- ters want.

2

O to my longing eyes once more,  
 That view of glorious pow'r restore,  
 Which thy majestic house displays!  
 Because to me thy wondrous love  
 Than life itself does dearer prove,  
 My lips shall always speak thy praise.

3

When down I lie, sweet sleep to find,  
 Thou, Lord, art present to my mind;  
 And when I wake in dead of night,  
 Because thou still dost succour bring,  
 Beneath the shadow of thy wing,  
 I rest with safety and delight.

(Gloria Patri.)

To Father, Son, and Holy Ghost, 8  
 The God, whom Heav'n's triumphant Host, 8  
 And suffring Saints on earth adore, 8  
 Be Glory; as in ages past, 8  
 And now it is, and so shall last, 8  
 When time itself shall be no more. 8



# SIXTYFOURTH PSALM

The Music.  
Composed Expressly  
for this Work.

Tune.  
BRAY.

By DAVID WEYMAN.

Sotto voce

C. M.

Tenor

Contra  
Tenor

AIR, and  
PIANO FORTE  
or  
ORGAN.

of my com-plaint, to my re-  
Lord, hear the voice of my com-plaint, to my re-  
Lord, hear the voice of my com-plaint, to my re-  
Lord, hear the voice of my com-plaint, to my re-

-quest give ear, to my re-quest give ear: Pre-serve my life from cru-el  
-quest give ear, to my re-quest give ear: Pre-serve my life from cru-el  
-quest give ear, to my re-quest give ear: Pre-serve my life from cru-el  
-quest give ear, to my re-quest give ear: Pre-serve my life from cru-el

foes, and free my soul from fear, and free my soul from fear.  
foes, and free my soul from fear, and free my soul from fear.  
foes, and free my soul from fear, and free my soul from fear.  
foes, and free my soul from fear, and free my soul from fear.

2  
O hide me with thy tendrest care  
in some secure retreat;  
From sinners that against me rise,  
and all their plots defeat.

3  
Whilst righteous men, whom God secures,  
in him shall gladly trust;  
And all the list'ning earth shall hear  
loud triumphs of the just.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Second and Fourth Verses of the  
**SIXTY FIFTH PSALM.**

Sumo  
NEW SABBATH

The Music by  
ISAAC SMITH

In the Repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Cho<sup>s</sup>.  
**Moderato.**

L. M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
or  
ORGAN.

For thee, O God, our con - stant praise in

For thee, O God, our con - stant praise in

Org. For thee, O God, our con - stant praise in

For thee, O God, our con - stant praise in

Si - on waits, thy cho - sen seat; Our promis'd al - tars we will

Si - on waits, thy cho - sen seat; Our promis'd al - tars we will

Si - on waits, thy cho - sen seat; Our promis'd al - tars we will

Si - on waits, thy cho - sen seat; Our promis'd al - tars we will

raise, and there our zea - lous vows com - - pleat. -pleat.

raise, and there our zea - lous vows com - pleat. -pleat.

raise, and there our zea - lous vows com - pleat. -pleat.

raise, and there our zea - lous vows com - pleat. -pleat.

2  
O thou who to my humble pray'r  
didst always bend thy list'ning ear;  
To thee shall all mankind repair,  
And at thy gracious throne appear.

3  
Bless'd is the man, who near thee plac'd,  
within thy sacred dwelling lives;  
Whilst we at humble distance taste  
the vast delights thy temple gives.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom Earth and Heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



The First, Third, Seventh, and Sixteenth Verses of the  
**SIXTY-SIXTH PSALM.**

The Music.  
Composed Expressly  
for this Work.

Tune.  
**HIBERNIA.**

By DAVID WEYMAN.

Lively.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

Let all the earth with shouts of joy, to

Let all the earth with shouts of joy, to

Let all the earth with shouts of joy, to

Let all the earth with shouts of joy, to

God their voi - - - ces raise; to God their voi - - - ces

God their voi - - - ces raise; to God their voi - - - ces

God their voi - - - ces raise; to God their voi - - - ces

God their voi - - - ces raise; to God their voi - - - ces

raise; Sing

raise; Sing

raise; Sing psalms in ho-nour of his Name, Sing

raise; Sing psalms in ho-nour of his Name, Sing



psalms in ho\_nour of his Name, and

psalms in ho\_nour of his Name, and spread - his

psalms in ho\_nour of his Name, and spread - his glo - - rious

psalms in ho\_nour of his Name, and

spread - - his glo - - rious, glorious praise.

glo - - rious praise, and spread his glorious praise.

praise, & spread his glo - - rious, glorious praise.

spread - - his glo - - rious, glorious praise.

3

Thro' all the earth, the nations round  
shall thee their God confess;  
And with glad hymns their awful dread  
of thy great Name express.

He by his pow'r for ever rules;  
his eyes the world survey;  
Let no presumptuous man rebel  
against his sov'reign sway.

(Gloria Patri.)

O! come, all ye that fear the Lord;      To Father, Son, and Holy Ghost,  
attend with heedful care,      the God whom we adore.  
Whilst I, what God for me has done,      Be Glory, as it was, is now,  
with grateful joy declare.      and shall be evermore.



S. M.

The First, Second, Fourth, Sixth, and Seventh Verses of the  
**SIXTY SEVENTH PSALM.**

The Music by the  
REV. M. MADAN

Tune?  
LITCHFIELD

Andante Maestoso

Tenor

Contra  
Tenor

AIR, and  
PIANO FORTE  
or  
ORGAN

Unis  
To bless to bless thy chosen race,  
Unis  
To bless to bless thy chosen race, in mer-cy, Lord, in -  
Unis  
To bless to bless thy chosen race, in mer-cy, Lord, in -  
Unis  
To bless to bless thy chosen race, in mer-cy, Lord, in -  
Org.  
To bless to bless thy chosen race, in mer-cy, Lord, in -

tutti for unis

and cause the brightness of thy face on all thy saints to shine;  
cline; and cause the brightness of thy face on all thy saints to shine;  
tutti for unis  
cline; and cause the brightness of thy face on all thy saints to shine;  
tutti for unis  
Org. cline; and cause the brightness of thy face on all thy saints to shine;

on all thy saints to shine; DUO pia  
on all thy saints to shine; and cause the brightness of thy face  
DUO  
on all thy saints to shine; and cause the brightness of thy face  
Bass Voice silent  
on all thy saints to shine; Org. pia



tutti Cho.<sup>s</sup> unis

tutti on all thy saints to shine; on all thy saints to shine.

tutti on all thy saints to shine; on unis all thy saints to shine.

on all thy saints to shine; on unis all thy saints to shine.

Org. on all thy saints to shine; Org. on all thy saints to shine.

2.<sup>d</sup> a little faster. TRIO, Two Trebles & a Bass.

AIR, and  
PIANO FORTE  
or  
ORGAN.

That so thy wondrous ways --- may thro' the world be known;

That so thy wondrous ways --- may thro' the world be known;

Org. That so thy wondrous ways may thro' the world be known;

DUO.

whilst distant lands their tri\_bute pay, their tri\_bute pay, whilst dis - - tant

whilst distant lands their tri\_bute pay, their tri\_bute pay, whilst dis - - tant

Organ *pia.*

Mezzo *f* unis

lands their tri\_bute pay, and thy sal\_vation, thy sal\_vation own. *S.*

lands their tri\_bute pay, and thy sal\_vation, thy sal\_vation own. *S.*

Bass Voice silent

Mezzo *f* unis

Organ *pia.* and thy sal\_vation, thy sal\_vation own. Repeat the

Da Capo

Da Capo

Da Capo



TRIO, TWO TREBLES and a BASS.

*Larghetto e Piano.*2.<sup>d</sup>AIR, and  
PIANO FORTE  
or  
ORGAN.

O let them shout and sing, with joy and pi-ous

O let them shout and sing, with joy and pi-ous

O let them shout and sing, with joy and pi-ous

mirth, for thou, the righteous Judge and King, shalt go-vern all the

mirth, for thou, the righteous Judge and King, shalt go-vern all the

mirth, for thou, the righteous Judge and King, shalt go-vern all the

earth, govern all the earth, shalt go-vern all the earth. D.C.

earth, govern all the earth, shalt go-vern all the earth. D.C.

earth, govern all the earth, shalt go-vern all the earth. D.C.

Repeat  
the  
1<sup>st</sup> Cho.<sup>s</sup>

then shall the ground a large in-crease dis--close;

then shall the ground a large in-crease dis--close;

then shall the teeming ground a large in-crease dis--close;

then shall the ground a large in-crease dis--close;



with plen-ty shall be crown'd, which God, our God, be-- stows.

shall be crown'd, which God, our God, be-- stows.

and we with plen-ty shall be crown'd, which God, our God, be-- stows.

Organ *p* *f* 5 6 5 6 6 5

shall be crown'd, which God, our God, be-- stows.

which God, our God, be-- stows. Then God up - on our land shall constant

which God, our God, be-- stows. Then God up - on our land shall constant

which God, our God, be-- stows. Then God up - on our land shall constant

Org. *p* *f* 5 6 6 7 Bass Voice silent 6 4 6 4

which God, our God, be-- stows. shall constant

blessings show'r, constant blessings, blessings show'r, shall constant blessings show'r,

2<sup>d</sup> Treble *tutti f*

blessings show'r, Treble shall constant blessings show'r,

blessings show'r, constant blessings, blessings show'r, shall constant blessings show'r,

Org. *p* *f* 6 4 6 4 9 8 6 5 7 6 4 3

blessings show'r, constant blessings, blessings show'r, shall constant blessings show'r,



2<sup>d</sup> Treble

unis

And all the world in awe shall stand of his re\_\_ sist\_ less

And all the world in awe shall stand

unis

And all the world in awe shall stand of his re\_\_ sist\_ less

Org.

And all the world in awe shall stand

tutti *ff*

pow'r, of his re\_\_ sist\_ less pow'r, and all the world in

tutti *ff*

and all the world in

pow'r, of his re\_\_ sist\_ less pow'r, and <sup>4</sup>/<sub>3</sub> all the world in

Bass-Voice silent

Org. *p*

Org. *f*

tutti *ff*

and all the world in

unis

awe shall stand of his re\_\_ sist\_ less pow'r.

unis

awe shall stand of his re\_\_ sist\_ less pow'r.

unis

awe shall stand of his re\_\_ sist\_ less pow'r.

6 unis

awe shall stand of his re\_\_ sist\_ less pow'r.



*The First, Third, and Fourth Verses of the*  
**SIXTY EIGHTH PSALM**

*The Music by*  
**JOSEPH BURNET**

*Tune,*  
**TEURO.**

In the Repeat the 3<sup>d</sup> line Piano.

**Andante Maestoso.**

L. M.

**Tenor.**

**Contra  
Tenor.**

**AIR, or  
PIANO FORTE  
or  
ORGAN.**

Let God, the God of battle rise, & scatter his pre-sumptuous

Let God, the God of battle rise, & scatter his pre-sumptuous

Let God, the God of battle rise, and scatter his pre-sumptuous

Let God, the God of battle rise, & scatter his pre-sumptuous

foes: Let shameful rout their host sur-prize, who spitefully his pow'r op- pose.

foes: Let shameful rout their host sur-prize, who spitefully - - his pow'r op- pose.

foes: Let shameful rout their host sur-prize, who spiteful-ly - - his pow'r op- pose.

foes: Let shameful rout their host sur-prize, who spite-ful-ly his pow'r op- pose.

2

But let the servants of his will  
 his favours gentle beams enjoy:  
 Their upright hearts let gladness fill,  
 and chearful songs their tongues employ.

3

To him your voice in anthems raise,  
 Jehovah's awful Name he bears,  
 In him rejoice, extol his praise,  
 who rides upon high rolling spheres.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom Earth & Heav'n adore,  
 Be Glory, as it was of old,  
 is now, and shall be evermore.



The First, Twentieth and Twenty Ninth Verses of the  
**SIXTY NINTH PSALM.**

The Music by  
**R. TAYLOR.**

Tune,  
**SAMPSON'S SONG**

**Larghetto.**

**L. M.**

**Tenor.**

**Contra.  
 Tenor.**

**AIR, and  
 PIANO FORTE  
 or  
 ORGAN.**

Save me, O God, from waves that roll, And press to over-  
 Save me, O God, from waves that roll, And press to over-  
 Org. Save me, O God, from waves that roll, Org. And press to over-  
 Save me, O God, from waves that roll, And press to over-

whelm my soul. With painful steps in mire I tread,  
 whelm my soul. With painful steps in mire I tread.  
 whelm my soul. With painful steps in mire I tread, And de-lu-  
 whelm my soul. Org. With painful steps in mire I tread, p And de-lu-ges o'er-  
 And de-lu-ges o'erflow my head, And de-lu-ges o'er-flow, o'er-flow my head.  
 o'er-flow my head, And de-lu-ges o'er-flow my head.  
 -ges o'er-flow my head, And de-lu-ges o'er-flow my head, o'er-flow my head.  
 -flow my head, Organ And de-lu-ges o'er-flow my head.

2  
 Reproach and grief have broke my heart,  
 I look'd for some to take my part,  
 To pity and relieve my pain;  
 But look'd (alas) for both in vain.

3  
 But me, how'er distress'd and poor,  
 Thy strong salvation shall restore:  
 Thy pow'r with songs I'll then proclaim,  
 And celebrate with thanks thy name.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
 The God whom Earth and Heav'n adore,  
 Be Glory; as it was of old,  
 Is now, and shall be evermore.



The Music by  
HANDEL

The First, Fourth, and Fifth Verses of the  
**SEVENTIETH PSALM**

Tunes,  
HATFIELD

Plaintive

L. M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
OR  
ORGAN.

O Lord, to my re - - - lief draw near, for

O Lord, to my re - - - lief draw near,

O Lord, to my re - - - lief draw near, for

O Lord, to my re - - - lief draw near, for

ne - - ver was more press - - ing need; For my de -

for ne - ver was more press - - ing need; For my de -

ne - - ver was more press - - ing need; For my de -

ne - - ver was more press - - ing need; For my de -

- liv' - rance, Lord, ap - - - pear, And add to that de -

- liv' - rance, Lord, ap - - - pear, And add to that de -

- liv' - rance, Lord, ap - - - pear, And add to that de -

- liv' - rance, Lord, ap - - - pear, And add to that de -

Treble Voice silent.

Organ, *p*



- liv' - - rance speed. For my de - - - liv' - - rance, Lord, ap -  
 - liv' - - rance speed. For my de - - - liv' - - rance, Lord, ap -  
 Trebles  
 For my de - - - liv' - - rance, Lord, ap -  
 - liv' - - rance speed. For my de - - - liv' - - rance, Lord, ap -  
 pear, *mez f* and add to that de - - - liv' - - rance speed.  
 pear, *mez f* and add to that de - - - liv' - - rance speed.  
 pear, *mez f* and add to that de - - - liv' - - rance speed.  
 pear, *mez f* and add to that de - - - liv' - - rance speed.

2

While those who humbly seek thy face,  
 to joyful triumphs shall be rais'd;  
 And all who prize thy saving grace  
 with me shall sing, The Lord be prais'd.

3

Thus wretched tho' I am, and poor,  
 the mighty Lord of me takes care;  
 Thou God, who only canst restore,  
 to my relief with speed repair.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
 the God whom Earth and Heav'n adore,  
 Be Glory; as it was of old,  
 is now, and shall be evermore.



The Seventeenth, Twenty Second, and Twenty Third Verses of the  
**SEVENTY FIRST PSALM.**

The Music by  
**J. LEACH**

Tune,  
**MELODY.**

In the Repeat the 3<sup>d</sup> line Piano.

**Moderato.**

**C. M.**

**Tenor.**

**Contra  
 Tenor.**

**AIR, and  
 PIANO FORTE  
 OR  
 ORGAN.**

Thou, Lord, hast taught me from my youth to praise thy glorious name;

Thou, Lord, hast taught me from my youth to praise thy glorious name;

Thou, Lord, hast taught me from my youth to praise thy glorious name;

Thou, Lord, hast taught me from my youth to praise thy glorious name;

And e--ver since thy wondrous works have been my con-stant theme.

And e--ver since thy wondrous works have been my con-stant theme.

And e--ver since thy wondrous works have been my con-stant theme.

And e--ver since thy wondrous works have been my con-stant theme.

2

Then I with psaltery and harp  
 thy truth, O Lord, will praise;  
 To thee, the God of Jacob's race,  
 my voice in anthems raise.

3

Then joy shall fill my mouth, & songs  
 employ my chearful voice;  
 My grateful soul, by thee redeem'd,  
 shall in thy strength rejoice.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The Music by  
DOCT. GREEN

The First, Seventh, and Eleventh Verses of the  
**SEVENTYSECOND PSALM**

Tune,  
MANCHESTER

Moderato.

C. M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
OR  
ORGAN.

Lord, let thy just de--crees the king in

Lord, let thy just de--crees the king in

Lord, let thy just de--crees the king in all

Lord, let thy just de--crees the king in all

all his ways direct: And let his son, throughout his reign,

all his ways direct: And let his son, throughout his reign, Treble. thy

his ways direct: And let his son, throughout his reign, thy righ-

his ways direct: And let his son, throughout his reign,

thy righteous laws res--pect, thy righ-teous laws res--pect.

righ-teous laws res--pect, thy righ-teous laws res--pect.

teous laws res--pect, thy righ-teous laws res--pect.

thy righ-teous laws res--pect, thy righ-teous laws res--pect.

In his blest days the just and good  
shall be with favour crown'd;  
The happy land shall ev'ry where  
with endless peace abound.

To him shall ev'ry king on-earth  
his humble homage pay:  
And differing nations gladly join  
to own his righteous sway.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The Music by the  
REV. PHIL. TAYLOR

The First Twenty Sixth and Twenty Eighth Verses of the  
**SEVENTY THIRD PSALM**

Tune,  
HINTON

Andante.

L.M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
OR  
ORGAN.

At length, by cer-tain proofs, 'tis plain, that God will to his  
At length, by cer-tain proofs, 'tis plain, that God -- will to his  
At length, by cer-tain proofs, 'tis plain, that God will to his  
At length, by cer-tain proofs, 'tis plain, that God will to his

saints be kind; shall his pro-  
saints be kind; That all, whose hearts are pure and clean, shall his pro-  
saints be kind; That all, whose hearts are pure and clean, shall his pro-  
saints be kind; That all, whose hearts are pure and clean, shall his pro-

-tect-ing fa-vour find, shall his -- protect-ing fa-vour find.  
-tect-ing fa-vour find, shall his pro- -tect-ing fa-vour find.  
-tect-ing fa-vour find, shall his pro- -tect-ing fa-vour find.  
-tect-ing fa-vour find, shall his pro- -tect-ing fa-vour find.

My trembling flesh, and aking heart,  
may often fail to succour me:  
But God shall inward strength impart,  
and my eternal portion be.

But as for me, 'tis good and just,  
that I should still to God repair;  
In him I always put my trust,  
and will his wondrous works declare.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom Earth and Heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



*The First, Twelfth, and Twenty-first Verses of the*  
**SEVENTYFOURTH PSALM**

*The Music by*  
**MCCOOMBES**

*Tune by*  
**MATLOCK**

In the Repeat the 3<sup>d</sup> line Piano.  
**Larghetto.**

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
OR  
ORGAN.

Why hast thou cast us off, O God; wilt thou no more re - turn?

Why hast thou cast us off, O God; wilt thou no more re - turn?

Why hast thou cast us off, O God; wilt thou no more re - turn?

Why hast thou cast us off, O God; wilt thou no more re - turn?

O why a - gainst thy chosen flock does thy fierce an - - ger burn?

O why a - gainst thy cho - - sen flock does thy fierce an - - ger burn?

O why a - gainst thy cho - - sen flock does thy fierce an - - ger burn?

O why a - gainst thy chosen flock does thy fierce an - - ger burn?

2

3

Thou heretofore, with kingly pow'r,  
 in our defence hast fought;  
 For us throughout the wond'ring world,  
 hast great salvation wrought.

O let not the oppress'd return  
 with sorrow cloth'd and shame:  
 But let the helpless and the poor  
 for ever praise thy name.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



*The First, Seventh, and Tenth Verses of the*  
**SEVENTY FIFTH PSALM.**

*The Music by*  
**DOC. CARTER**

*Tune by*  
**S. THOMAS'S.**

**Gratioso.**

**C. M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
or  
ORGAN.**

To thee --, O God, we ren -- der

To thee, O God, we ren -- -- -- der

To thee --, O God, we ren -- -- -- der

To thee, O God, we ren -- -- -- der

praise, to thee with thanks re -- pair: For, that thy

praise, to thee with thanks re -- pair: For, that thy

praise, to thee with thanks re -- pair: For, that thy

praise, to thee with thanks re -- pair: For, that thy

Name to us is nigh, thy won -- drous works de --

Name to us is nigh, thy won -- drous works de --

Name to us is nigh, thy won -- drous works de --

Name to us is nigh, thy won drous works de --



In the Repeat the 3.<sup>d</sup> line Piano.

-clare. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah

-clare. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah

-clare. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah

-clare. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah

--lu-jah, Hal-le-lu-jah.

--lu-jah, Hal-le-lu-jah.

--lu-jah, Hal-le-lu-jah.

--lu-jah, Hal-le-lu-jah.

--lu-jah, Hal-le-lu-jah.

2

For God the great disposer is,  
and sov'reign judge alone;  
Who casts the proud to earth, and lifts  
the humble to a throne

3

His prophet I, to all the world  
this message will relate;  
The justice then of Jacob's God  
my song shall celebrate.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The Music by  
DOCT<sup>R</sup> ARNOLD

The First and Eighth Verses of the  
**SEVENTYSIXTH PSALM**

Tunes  
ST. PAUL'S.

Andante.

P. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

or  
ORGAN.

In Ju - dah the Al - migh - ty's known, (Al -

- migh - ty there by won - ders shown) His Name in Ja - cob

does ex - cel: His sanc - tu - ary in Sa - lem stands, The



ma - - jes - - ty that heav'n com - mands In Si - - on con - - de - -

ma - - jes - - ty that heav'n com - mands In Si - - on con - - de - -

ma - - jes - - ty that heav'n com - mands In Si - - on con - - de - -

ma - - jes - - ty that heav'n com - mands In Si - - on con - - de - -

- scends to dwell. In Si - - on con - de - - scends to dwell.

- scends to dwell. In Si - - on con - de - - scends to dwell.

- scends to dwell. In Si - - on con - de - - scends to dwell.

- scends to dwell. In Si - - on con - de - - scends to dwell.

## 2

Pronounc'd from heav'n, earth heard its doom,  
 Grew husht with fear when thou didst come,  
 The meek with justice to restore;  
 The wrath of men shall yield thee praise,  
 Its last attempts but serve to raise  
 The triumphs of Almighty pow'r.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
 The God, whom Heav'n's triumphant Host,  
 And suffering Saints on earth adore,  
 Be Glory; as in ages past,  
 And now it is, and so shall last,  
 When time itself shall be no more.



*The First, Eleventh, and Twelfth Verses of the*  
**SEVENTY SEVENTH PSALM**

*The Music by*  
**IRVING SCHROEDER**

*Tune,*  
**BANGOR.**

In the Repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Cho.  
**Sotto voce.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
OR  
ORGAN.**

*hr C.M.*

To God I cry'd, who to my help did gracious-ly re-pair;

To God I cry'd, who to my help did gracious-ly re-pair;

*Org.* To God I cry'd, who to my help *Org.* did gracious-ly re-pair;

To God I cry'd, who to my help did gracious-ly re-pair;

In troubles dis-mal day I sought my God with hum-ble pray'r.

In troubles dis-mal day I sought my God with hum-ble pray'r.

*Org.* In troubles dis-mal day I sought *Org.* my God with hum-ble pray'r.

In troubles dis-mal day I sought my God with hum-ble pray'r.

2

I'll call to mind his works of old,  
the wonders of his might,  
On them my heart shall meditate,  
my tongue shall them recite.

3

Safe lodg'd from human search on high,  
O God, thy counsels are;  
Who is so great a God as ours?  
who can with him compare?

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Fourth, and Seventh Verses of the

## SEVENTY EIGHTH PSALM

The Music by  
DOCT. GRAYTune,  
MYSTIC.

Larghetto e Piano.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

Hear, O my peo- ple, to my law de- - vout at -

Hear, O my peo- ple, to my law de- - vout at -

Hear, O my peo- ple, to my law de- - vout at -

Hear, O my peo- ple, to my law de- - vout at -

-ten- - tion lend; Let the in- struction of my mouth deep

-ten- - tion lend; Let the in- struction of my mouth deep

-ten- - tion lend; Let the in- struction of my mouth deep

-ten- - tion lend; Let the in- struction of my mouth deep

in your hearts de- - scend deep in your hearts - de- scend.

in your hearts de- - scend deep in your hearts - de- scend.

in your hearts de- - scend deep in your hearts - de- scend.

in your hearts de- - scend - - - - - deep in your hearts de- scend.

2  
We will not hide them from our sons,  
our offspring shall be taught  
The praises of the Lord, whose strength  
has works of wonder wrought.

3  
To teach them that in God alone,  
their hope securely stands,  
That they should ne'er his works forget,  
but keep his just commands.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was is now,  
and shall be evermore.



The Music by  
DOCT. CROFT

The Ninth, Eleventh, and Thirteenth Verses of the  
**SEVENTY-NINTH PSALM**

Tuned,  
ST. JAMES'S.

In the Repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Cho.

Moderato.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

Thou God of our sal-vation, help, and free our souls from blame;

Thou God of our sal-vation, help, and free our souls from blame;

Org. Thou God of our sal-vation, help, and free our souls from blame;

Thou God of our sal-vation, help, and free our souls from blame;

So shall our par-don and de-fence ex-alt thy glorious Name.

So shall our par-don and de-fence ex-alt thy glorious Name.

Org. So shall our par-don and de-fence or. ex-alt thy glorious Name.

So shall our par-don and de-fence ex-alt thy glorious Name.

2

Lord, hear the sighing pris'ners' moan,  
thy saving pow'r extend:  
Preserve the wretches doom'd to die,  
from that untimely end.

3

So we, thy people, and thy flock,  
shall ever praise thy Name:  
And with glad hearts our grateful thanks  
from age to age proclaim.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Fourth, and Seventh Verses of the  
**EIGHTIETH PSALM.**

Tune.  
 MAYNOOTH

By DAVID WEYMAN.  
 Moderato.

L.M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
OR  
ORGAN.

O Is - rael's shepherd, Jo - seph's guide, our pray'rs to

2<sup>d</sup> Treble Tenor silent.

thee vouch-safe to hear, our pray'rs, our pray'rs to

thee vouch-safe to hear, Trebles. our pray'rs to

thee vouch-safe to hear, our pray'rs to thee, our pray'rs to

thee vouch-safe to hear, Organ *p* our pray'rs to

thee vouchsafe to hear, Thou that dost on the che - rubs

thee vouchsafe to hear, Treble Thou that dost on the che - rubs ride

thee vouchsafe to hear, Thou that dost on the che - rubs

Volti



**Tutti** 2<sup>d</sup> Treble. Tenor sil.<sup>t</sup>

Thou that dost on the che-rubs, dost on the cherubs ride, a -

ride, *ff* Thou that dost on the che - - - rubs ride, Treble

Thou that dost on the che - - - rubs ride, a - - gain - -

ride - - - Thou that dost on - - the che - - rubs ride, Organ *p*

gain in solemn state ap-pear, ap--pear, a - gain in solemn state ap--pear.

a - gain in solemn state ap--pear, a - gain in solemn state ap--pear.

- - in solemn state ap-pear, ap--pear, a - gain in solemn state ap--pear.

gain in solemn state ap-pear, ap--pear, a - gain in solemn state ap--pear.

2 3

O thou, whom heavenly hosts obey,  
 how long shall thy fierce anger burn?  
 How long thy suffering people pray,  
 and to their pray'rs have no return?

Do thou convert us, Lord, do thou  
 the lustre of thy face display;  
 And all the ills we suffer now,  
 like scatter'd clouds shall pass away.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
 the God whom Earth and Heav'n adore,  
 Be Glory; as it was of old,  
 is now, and shall be evermore.



*The First, Second, and Third Verses of the*  
**EIGHTY FIRST PSALM.**

*The Music  
 Composed Expressly  
 for this Work.*

*Tune,  
 COLERAIN.*

*By* DOCTOR COGAN.

Moderato.

C. M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE

or  
 ORGAN.

To God, our ne-ver fail-ing strength with

To God, our ne-ver fail-ing strength with

To God, our ne-ver fail-ing strength with

To God, our ne-ver fail-ing strength with

loud, with loud ap-plau-ses sing: And joint-ly make a

loud, with loud ap-plau-ses sing: And joint-ly make a

loud, with loud ap-plau-ses sing: And joint-ly make a

loud, with loud ap-plau-ses sing: And joint-ly make a

chear-ful noise to Ja-cob's, Ja-cob's aw-ful king.

chear-ful noise to Ja-cob's, Ja-cob's aw-ful king.

chear-ful noise to Ja-cob's, Ja-cob's aw-ful king.

chear-ful noise to Ja-cob's, Ja-cob's aw-ful king.



Vivace

**Vivace**

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lujah, Hal-le-

Hal-le-lujah Hal-le-lujah, Hal-le-lu-jah, Hal-le-lujah, Hal-le-

Hal-le-lujah Hal-le-lujah, Hal-le-lu-jah, Hal-le-lujah, Hal-le-

Hal-le-lujah Hal-le-lujah, Hal-le-lu-jah, Hal-le-lujah, Hal-le-

- lujah, Halle - - lujah, Hal - le - - lu - jah, Hal - le - - lu - jah,  
 - lujah, Halle - - lujah, Hal - - - - - le - - lu - jah, Hal - le - lu - jah,  
 - lujah, Halle - - lujah, Hal - le - - lu - jah, Hal - le - - lu - jah, Hal - le - lu - jah,  
 - lujah, Halle - - lu - jah, Hal - le - - lu - jah, Hal - le - - lu - jah,

[illegible]



-jah, Hal - le - lu - jah, Hal - le - lu -  
 -lu-jah, Hal-le--lu-jah, Hal-le--lu-jah, Hal-le--lu-jah, Hal-le-  
 -lu-jah, Hal-le--lu-jah, Hal-le--lu-jah, Hal-le--lu-jah, Hal-le-  
 -lu-jah, Hal-le--lu-jah, Hal-le--lu-jah, Hal-le--lu-jah, Hal-le-  
 -jah, Hal-le--lu-jah, Hal-le--lu-jah. A - men. A - men.  
 -lu-jah, Hal-le--lu-jah, Hal-le--lu-jah. A - men. A - men.  
 -lu-jah, Hal-le--lu-jah, Hal-le--lu-jah. A - men. A - men.  
 -lu-jah, Hal-le--lu-jah, Hal-le--lu-jah. A - men. A - men.

2

Compose a hymn of praise, and touch  
 your instruments of joy;  
 Let psalteries and pleasant harps  
 your grateful skill employ.

3

Let trumpets, at the great new moon,  
 their joyful voices raise;  
 To celebrate th'appointed time,  
 the solemn day of praise.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The Music by  
J. MILTON

The First, Second, and Third Verses of the  
**EIGHTY SECOND PSALM.**

Tuned.  
YORK.

In the Repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Chorus.

Solemn.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
Organ.

God in the great as - sembly stands, where his im - partial eye

In state sur - veys the earthly gods, and does their judgments try.

2

How dare you then unjustly judge,  
or be to sinners kind?  
Defend the orphans and the poor,  
let such your justice find.

3

Protect the humble helpless man,  
reduc'd to deep distress:  
And let not him become a prey  
to such as would oppress.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glōry; as it was, is now,  
and shall be evermore.



*The First, Second, Sixteenth, and Eighteenth Verses of the*  
**EIGHTY THIRD PSALM.**

*The Music by*  
**DOCT. BOYCE**

*Tuned.*  
**WALNEY**

In the Repeat the 3<sup>d</sup> line Piano (omitting the Tenor) 4<sup>th</sup> line Cho<sup>s</sup>.

**Moderato.**

**C. M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
OR  
ORGAN.**

Hold not thy peace, O Lord our God, no longer si-lent be:

Hold not thy peace, O Lord our God, no longer si-lent be:

Hold not thy peace, O Lord our God, no longer si-lent be:

Hold not thy peace, O Lord our God, no longer si-lent be:

Nor with con-sent-ing qui-et looks our ru--in calm-ly see.

Nor with con-sent-ing qui-et looks our ru--in calm-ly see.

Nor with con-sent-ing qui-et looks our ru--in calm-ly see.

Nor with con-sent-ing qui-et looks our ru--in calm-ly see.

2

For lo! the tumults of thy foes  
 o'er all the land are spread:  
 And those who hate thy saints and thee,  
 lift up their threat'ning head.

3

Lord, shroud their faces with disgrace,  
 that they may own thy Name;  
 Or them confound, whose harden'd hearts  
 the gentle means disclaim.

*Melodia Sacra.*

4

So shall the wondring world confess,  
 that thou, who claim'st alone  
 Jehovah's name, o'er all the earth  
 hast rais'd thy lofty throne.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



C, M  
The First and Second Verses of the

## EIGHTYFOURTH PSALM

The Music.  
Composed Expressly  
for this Work.Tune.  
ANTRIM

**Moderato.** Sym. ORGANO.

the  
the migh -  
O God of hosts, the  
O God of  
migh - ty Lord, 2<sup>d</sup> Treble Tenor  
- - - ty Lord, how love - ly is the place, Where  
migh - ty Lord, how love - ly is the place, Where thou en -  
hosts, the mighty Lord, how love - ly is the place,  
thou, en - thron'd in glory, show'st the brightness of thy face.  
where thou, en - thron'd in glory, show'st the brightness of thy face!  
- thron'd in glo - ry, show'st the brightness of thy face!  
Where thou, en - thron'd in glory, show'st the brightness of thy face!



## DUO Trebles or Tenors

Sym.

ORGAN

1<sup>st</sup> VOICE.

My longing soul faints with de---sire, to

2<sup>d</sup> VOICE.PIANO FORTE  
OR  
ORGAN.

view thy blest a---bode,

My longing soul faints with de - -

thy blest a - - bode, to view thy blest, thy

-sire to view thy blest a - - bode, to view thy blest a - - -



blest a --- bode, thy blest a --- bode, bode, thy blest, thy blest a --- bode, bode,

1<sup>st</sup> time 2<sup>d</sup> time

1<sup>st</sup> time 2<sup>d</sup> time

1<sup>st</sup> time 2<sup>d</sup> time

6 6 6 6 7 3

My pant--ing heart and flesh cry out for

My pant--ing heart and flesh cry out for

9 4 8 3 6 4 6 4 7 6 4 6 4

ad. lib. very slow SOLO ad. lib.

thee, for thee the living God the li --- ving God,

thee, for thee the living God.

6 4 7 4 6



Full Cho<sup>s</sup>

Andante.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTÉ  
or  
ORGAN.

and Ho-ly Ghost,  
and Ho-ly Ghost, the  
To Fa-ther, Son, and Ho-ly Ghost, the  
To Fa-ther, Son, & Ho-ly Ghost, the

Tenor and Contra silent.

Tenor

2<sup>d</sup> Treble

God whom we a-dore, Be Glo-ry; as it was, is  
God whom we a-dore, Be Glory; as it was, is  
God whom we a-dore, Be Glory; as it was, is

now, and shall be e-ver-more.  
now, and shall be e-ver-more.  
now, and shall be e-ver-more.  
now, and shall be e-ver-more.



The Music by  
T. RAVENSCROFT

The Third, Seventh and Eight Verses of the  
**EIGHTYFIFTH PSALM**

Tune,  
THORNTON.

Larghetto.

D. C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

O God our Saviour, all our hearts to

O God our Saviour, all our hearts to

O God our Saviour, all our hearts to

O God our Saviour, all our hearts to

thy o --- bedience turn; That, quenched with our re --- penting tears,

thy o --- bedience turn; That, quenched with our re --- penting tears,

thy o --- bedience turn; That, quenched with our re --- penting tears,

thy o --- bedience turn; That, quenched with our re --- penting tears,

Thy wrath no more may burn. Thy gracious favour, Lord, dis - play,

Thy wrath no more may burn. Thy gracious favour, Lord, dis - play,

Thy wrath no more may burn. Thy gracious favour, Lord, dis - play,

Thy wrath no more may burn. Thy gracious favour, Lord, dis - play,



which we have long im - - plor'd, And for thy wond'rous

which we have long im - - plor'd, And for thy wond'rous

which we have long im - - plor'd, And for thy wond'rous

which we have long im - - plor'd, And for thy wond'rous

mercies sake thy wonted aid af - - - ford.

mercies sake thy wonted aid af - - - ford.

mercies sake thy wonted aid af - - - ford.

mercies sake thy wonted aid af - - - ford.

2

God's answer patiently I'll wait,  
for he with glad success,  
(If they no more to folly turn)  
his mourning saints will bless.  
To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Third, and Eleventh Verses of the

## EIGHTY SIXTH PSALM.

The Music by  
HANDELTune,  
WATERFORD

*Larghetto sotto voce.* C.M.

**Tenor.**  
To my com-plaint, O Lord my God, thy gracious ear in-cline;

**Contra Tenor.**  
To my com-plaint, O Lord my God, thy gracious ear in-cline;

**AIR, and**  
**PIANO FORTE**  
**OR**  
**ORGAN.**  
To my com-plaint, O Lord my God, thy gracious ear in-cline;

Hear me, dis-tress'd and des-ti-tute of all re-lief, but thine!

Hear me, dis-tress'd and des-ti-tute of all re-lief, but thine!

Hear me, dis-tress'd and des-ti-tute of all re-lief, but thine!

Hear me, dis-tress'd and des-ti-tute of all re-lief, but thine!

2<sup>d</sup> Treble Tenor silent. Tenor 2<sup>d</sup> Treble col Primo.  
Hear me, dis-tress'd and des-ti-tute of all re-lief, but thine!

Hear me, dis-tress'd and des-ti-tute of all re-lief, but thine!

Hear me, dis-tress'd and des-ti-tute of all re-lief, but thine!

Organ *p* of all re-lief, but thine!

To me, who daily thee invoke,  
thy mercy, Lord, extend:  
Refresh thy servants' soul, whose hopes  
on thee alone depend.

Teach me thy way, O Lord, and I  
from truth shall ne'er depart:  
In reverence to thy sacred Name  
devoutly fix my heart.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore



The First, and Seventh Verses of the  
**EIGHTY SEVENTH PSALM**

The Music by  
**HANDEL.**

Tune.  
**YERMANACH**

**Moderato**

**P. M.**

**Tenor**

**Contra  
 Tenor**

**AIR, and**

**PIANO FORTE**

**or  
 ORGAN.**

Gods tem-ple crowns the ho-ly mount, the Lord there

Gods tem-ple crowns the ho-ly mount, the Lord there

Gods tem-ple crowns the ho-ly mount, the Lord there

Gods tem-ple crowns the ho-ly mount, the Lord there

conde--scends to dwell; His Si-ons gates, in his ac-count, our

conde--scends to dwell; His Si-ons gates, in his ac-count, our

conde--scends to dwell; His Si-ons gates, in his ac-count, our

conde--scends to dwell; His Si-ons gates, in his ac-count, our

Is-raels fair-est tents ex-cell, our Is-raels fair-est tents ex-

Is-raels fairest tents ex-cell, our Is-raels fair-est tents ex-

Is-raels fair-est tents ex-cell, our Is-raels fair-est tents ex-

Is-raels fair-est tents ex-cell, our Is-raels fair-est tents ex-



- cell. Fame glorious things of thee shall sing, O ci - - ty of th'Al -

- cell. Fame glorious things of thee shall sing, O ci - - ty of th'Al -

- cell. Fame glorious things of thee shall sing, O ci - - ty of th'Al -

- cell. Fame glorious things of thee shall sing, O ci - - ty of th'Al -

- mighty king! O ci - ty of th'al - mighty king!

- mighty king! O ci - ty of th'al - - mighty king!

- mighty king! O ci - ty of th'al - - mighty king!

- mighty king! O ci - - ty of th'al - mighty king!

## 2

He'll Sion find with numbers fill'd  
 of such as merit high renown:  
 For hand and voice musicians skill'd,  
 and (her transcending fame to crown)  
 Of such she shall successions bring,  
 Like waters from a living spring.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
 The God, whom Heav'n's triumphant Host,  
 and suffering Saints on earth adore;  
 Be Glory; as in ages past,  
 And now it is, and so shall last,  
 when time itself shall be no more.



The First, Second, and Ninth Verses of the

**EIGHTY EIGHTH PSALM**Tune  
**NEWRY.**

By DAVID WEYMAN.

Plaintive soto voce.

L.M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
OR  
ORGAN.

To thee, my God and Sa-viour, I by day and night ad-  
To thee, my God and Sa-viour, I by day and night address  
To thee, my God and Sa-viour, I by day and night ad-  
To thee, my God and Sa-viour, I by day and night ad-

-dress my cry; to my dis-  
- my cry; Vouchsafe my mournful voice to hear, to my dis-  
-dress my cry; Vouchsafe my mournful voice to hear, to my dis-  
-dress my cry; Vouchsafe my mournful voice to hear, to my dis-  
-tress in--cline thine ear; to my dis--tress in--cline thine ear;  
-tress in--cline thine ear; to my dis--tress in--cline thine ear.  
-tress in--cline thine ear; to my dis--tress in--cline thine ear;  
-tress in--cline thine ear; to my dis--tress in--cline thine ear.

2  
For seas of trouble me invade,  
My soul draws nigh to death's cold shade:  
Like one whose strength and hopes are fled,  
Thy number me among the dead.

3  
Mine eyes from weeping never cease,  
They waste, but still my griefs increase;  
Yet daily, Lord, to thee I pray'd,  
With out-stretch'd hands invok'd thy aid.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom Earth and Heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



The Music by  
J. BLEWITT.

The First, Second, and Fifth Verses of the  
**EIGHTY NINTH PSALM.**

Tuned,  
CAHER.

In the Repeat the 3<sup>d</sup> line Piano.

**Larghetto.**

L. M.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
or  
ORGAN.

Thy mercies, Lord, shall be my song, my song on

him shall e - ver dwell; To a - ges yet un - born, my

tongue thy ne - ver fail - ing truth shall tell.

I have affirm'd, and still maintain,  
thy mercy shall for ever last;  
Thy truth that does the heav'n sustain,  
like them shall stand for ever fast.

For such stupendous truth and love,  
both heav'n and earth just praises owe;  
By choirs of angels sung above,  
and by assembled saints below.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom earth and heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



The Music by  
ISAAC SMITH.

The First, Fourteenth, and Seventeenth Verses of the  
**NINETEETH PSALM**

Tune,  
IRISH.

In the Repeat the 3<sup>d</sup> Line Piano.  
**Moderato.**

C. M.

Tenor.

Contra  
Tenor.

AIR and

PIANO FORTE  
OR  
ORGAN.

O Lord, the Sa-viour and de-fence of us thy cho-sen race;

O Lord, the Sa-viour and de-fence of us thy cho-sen race;

O Lord, the Sa-viour and de-fence of us thy cho-sen race;

O Lord, the Sa-viour and de-fence of us thy cho-sen race;

our sure a-bid-ing place.

from age to age thou still hast been our sure a-bid-ing place.

from age to age thou still hast been our sure a-bid-ing place.

from age to age thou still hast been our sure a-bid-ing place.

2

To satisfy and cheer our souls  
thy early mercy send;  
That we may all our days to come  
in joy and comfort spend.

3

Let thy bright rays upon us shine,  
give thou our work success,  
The glorious work, we have in hand,  
do thou vouchsafe to bless.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First and Second Verses of the  
**NINETY FIRST PSALM.**

The Music  
 Composed Expressly  
 for this Work

Tune.  
 REFUGE.

By DAVID WEYMAN.

Vivace.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE

or  
 ORGAN.

He that has God his guardian made, shall under the Al-

He that has God his guardian made, shall under the Al-

He that has God his guardian made, shall under the Al-

He that has God his guardian made, shall under the Al-

- migh - ty's shade, secure and un - dis - - turb'd a - - - bide,

- migh - ty's shade, secure - - - and undis - turb'd a - - - bide, se -

- migh - ty's shade, se - cure and un - dis - - turb'd a - - - bide, se -

- migh - ty's shade, se - cure and un - dis - - turb'd a - - - bide,

secure and un - - - dis - turb'd a - - - bide. Thus to my soul of

- cure and un - - - dis - turb'd a - - - bide. Thus to my soul of

- cure and un - - - dis - turb'd a - - - bide. Thus to my soul of

secure and un - - - dis - turb'd a - - - bide. Thus to my soul of



him I'll say, He is my for-tress and my stay,

him I'll say, He is my for-tress and my stay,

him I'll say, He is my for-tress and my stay,

him I'll say, He is my for-tress and my stay,

my God, my God in whom I will con-fide.

my God, in whom I will con-fide.

Organ pia my God in whom I will con-fide.

my God, my God in whom I will con-fide.

## 2

His tender love and watchful care  
 Shall free thee from the fowler's snare,  
 And from the noisome pestilence.  
 He over thee his wings shall spread,  
 And cover thy unguarded head;  
 His truth shall be thy strong defence.

## (Gloria Patri)

To Father, Son, and Holy Ghost, 8  
 The God, whom Heav'n's triumphant Host 8  
 And suffering Saints on earth adore, 8  
 Be Glory; as in ages past, 8  
 And now it is, and so shall last, 8  
 When time itself shall be no more. 8



The First, Second, and Third Verses of the  
**NINETY SECOND PSALM.**

The Music by  
 D<sup>r</sup> HEIGHINGTON

Tune  
 ABINGDON

In the Repeat the 3<sup>d</sup> and 4<sup>th</sup> line very Piano.  
 Gratoso sotto voce.

D.C.M.

**Tenor.**

**Contra Tenor.**

**AIR, and PIANO FORTE or ORGAN.**

Organ

How good and plea - - sant must it

be to thank the Lord most high! And with re -

- peat - - ed hymns of praise, his name to mag - ni - - fy?

How good and plea - - sant must it

be to thank the Lord most high! And with re -

- peat - - ed hymns of praise, his name to mag - ni - - fy?

How good and plea - - sant must it

be to thank the Lord most high! And with re -

- peat - - ed hymns of praise, his name to mag - ni - - fy?

How good and plea - - sant must it

be to thank the Lord most high! And with re -

- peat - - ed hymns of praise, his name to mag - ni - - fy?



*Sym. Full Sw. Soft*  
*2 Dia. & Pair. Ch. Organ*

**Allegro Moderato Chorus**

With ev'ry morning's early dawn, his goodness to re-late; & of his  
 With ev'ry morning's early dawn, his goodness to re-late; & of his  
 With ev'ry morning's early dawn, his goodness to re-late; & of his  
 With ev'ry morning's early dawn, his goodness to re-late; & of his  
 constant truth each night, the glad effects re-peat, Duo Treble and Bass Organ *pia*  
 constant truth each night, the glad effects re-peat,  
 constant truth each night, the glad effects re-peat, and of his constant truth each  
 constant truth each night, the glad effects re-peat, and of his constant truth  
 the glad effects re-peat.  
 the glad effects re-peat.  
 night, the glad effects repeat, the glad effects re-peat.  
 night, the glad effects re-peat, the glad effects re-peat.

2  
 Quartetto { To ten-string'd instruments we'll sing,  
                   with tuneful psalt'ries join'd;  
                   And to the harp, with solemn sounds,  
                   for sacred use design'd.  
 Full Cho.<sup>s</sup> { To Father, Son, and Holy Ghost,  
                   the God whom we adore,  
                   Be Glory; as it was, is now,  
                   and shall be evermore.



The Music.  
Composed Expressly  
for this Work.

# THE NINETY THIRD PSALM

Tunes  
STRABANE.

By DAVID WEYMAN.

*Allegro Maestoso.*

L.M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
OR  
ORGAN.

Unis. With glory clad, with strength array'd, the Lord that

With glory clad, with strength ar-ray'd, the Lord that

Org. With glory clad, with strength ar-ray'd, the Lord that

Unis. With glory clad, with strength ar-ray'd, the Lord that

o'er all na-ture reigns, the Lord - that o'er all na-ture reigns,

o'er all na-ture reigns, the Lord - that o'er all na-ture reigns,

o'er all na-ture reigns, the Lord that o'er all na-ture reigns,

o'er all na-ture reigns, that o'er all na-ture reigns,

Unis. and the vast fabrick still sus-

Unis. The world's foun-da-tion strongly laid, and the vast fabrick still sus-

Unis. The world's foun-da-tion strongly laid, and the vast fabrick still sus-

Unis. The world's foun-da-tion strongly laid, and the vast fabrick still sus-



-tains, and the vast fa - brick still sus - tains.  
 -tains, and the vast fa - brick still sus - tains. Trebles.  
 -tains, and the vast fa - brick still sus - tains. Hal - le - lu - jah,  
 Org: -tains, and the - - vast fa - brick still sus - tains. Hal - le - lu jah,  
 Halle - lu - jah, Hal - - le - - lu - - - jah.  
 Hal - le - lu jah, Halle - lu - - jah - - - -, Halle - - lu - - - jah.  
 Hal - le - - lu - jah, Halle - lu - - jah, Hal - - - le - - lu - - - jah.  
 Hal - le - - lu - jah, Halle - lu - - jah - - - -, Hallelujah, Halle - lu - - jah.

2  
How surely 'stablish'd is thy throne!  
which shall no change or period see;  
For thou, O Lord, and thou alone,  
art God from all eternity.

4  
 Thy promise, Lord, is ever sure;  
 and they that in thy house would dwell,  
 That happy station to secure,  
 must still in holiness excell.

3

The floods, O Lord, lift up their voice,  
and toss the troubled waves on high;  
But God above can still their noise,  
and make the angry sea comply.

Melodia Sacra.

( Gloria Patri )

To Father, Son, and Holy Ghost,  
the God whom earth and Heav'n adore,  
Be Glory; as it was of old,  
Is now, and shall be evermore.



## NINETYFOURTH PSALM

The Music  
Composed Expressly  
for this Work

Tune,  
HOWTH.

By FRANCIS HOLDEN.

Andante.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

Blest is the man, whom thou, O Lord, in

in kind-ness dost chas-tise; And by thy sa-cred

kind-ness, kind-ness dost chas-tise; And by thy sa-cred

This man shall rest and safety find  
in seasons of distress:  
Whilst God prepares a pit for those,  
that stubbornly transgress.

For God will never from his saints  
his favour wholly take:  
His own possession, and his lot  
he will not quite forsake.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Second, and Sixth Verses of the

## NINETY FIFTH PSALM.

The Music by  
DOCT. WORGANTune,  
SALISBURY.

Moderato.

L. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

*f* O come, loud an--thems let us sing,

*f* O come, loud an--thems let us sing,

*f* O come, loud an--thems let us sing,

*f* O come, loud an--thems let us sing,

*p* Halle -- lu -- jah. Loud thanks to our Al--

*p* Hal -- le -- lu -- jah. Loud thanks to our Almigh--

*p* Hal -- le -- lu -- jah. Loud thanks to our Al--

*p* Hal -- le -- lu -- jah. Loud thanks to our Al--

*p* Halle -- lu -- jah. Loud thanks to our Al--

*p* Halle -- lu -- jah. Loud thanks to our Al--

*p* Halle -- lu -- jah. Loud thanks to our Al--

*p* Halle -- lu -- jah. Loud thanks to our Al--



*f* For we our voi-ces high should raise, Hal-le-lu-jah, When

*f* For we our voi-ces high should raise, Hal-le-lu-jah, When

*f* For we our voi-ces high should raise, Hal-le-lu-jah, When

*f* For we our voi-ces high should raise, Hal-le-lu-jah, When

*f* our sal-vation's rock we praise, Hal-le-lu-jah, Hal-le-lu-jah.

*f* our sal-vation's rock we praise, Hal-le-lu-jah, Hal-le-lu-jah.

*f* our sal-vation's rock we praise, Hal-le-lu-jah, Hal-le-lu-jah.

*f* our sal-vation's rock we praise, Hal-le-lu-jah, Hal-le-lu-jah.

2

Into his presence let us haste,  
To thank him for his favours past;  
To him address in joyful songs  
The praise that to his Name belongs.

3

O let us to his courts repair,  
And bow with adoration there!  
Down on our knees devoutly all  
Before the Lord our maker fall!

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom earth and heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



The First and Tenth Verses of the  
**NINETY SIXTH PSALM**

The Music  
Composed Expressly  
for this Work.

Tune.  
**MEATH.**

by **SIR J. A. STEVENSON, Mus. Doc.**  
**Maestoso**

P. M.

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
or  
ORGAN.**

CHO<sup>S</sup> Sing to the Lord a new made song;

CHO<sup>S</sup> Sing to the Lord a new made song;

CHO<sup>S</sup> Sing to the Lord a new made song;

Cho<sup>S</sup> Sing to the Lord a new made song;

Sing to the Lord a new made song; Let earth in

Sing to the Lord a new made song;

Organ. Sing a new made song; Organ.

Sing a new made song;

one as sem bled throng, Let earth in

Let earth in one

Let earth in

Let earth in one as sem bled throng, in



one as - - sem\_bled throng, her com\_mon pa - tron's praise re -

as - - - sem\_bled throng, her com\_mon pa - tron's praise re -

one as - - sem\_bled throng, her com\_mon pa - tron's praise re -

one as - - sem\_bled throng, her com\_mon pa - tron's praise re -

sound. Sing to the Lord, and bless his Name, From day to day,

sound. Sing to the Lord, and bless his Name, From day to day,

sound. Sing to the Lord, and bless his Name, *Organ.* From

sound. Sing to the Lord, and bless his Name, From

From day to day - - - his praise pro--claim, who

From day to day - - - his praise pro--claim, who

day to day, *Organ.* From day to day his praise pro--claim, who

day to day, From day to day his praise pro--claim, who



us has with sal- - - va- tion crown'd - 1: who us has

us has with sal- - - va- tion crown'd - -: who us has

us has with sal- - - va- tion crown'd - -: who us has

us has with sal- - - va- tion crown'd - -: who us has

with sal- - - va- - - tion crown'd.

with sal- - - va- - - tion crown'd.

with sal- - - va- - - tion crown'd.

with sal- - - va- - - tion crown'd.

## 2

Proclaim aloud, Jehovah reigns,  
Whose pow'r the universe sustains,  
    and banish'd justice will restore;  
Let therefore heav'n new joy confess,  
And heav'nly mirth let earth express,  
    its loud applause the ocean roar.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
The God, whom Heav'n's triumphant Host,  
and suffering Saints on earth adore,  
Be Glory; as in ages past,  
And now it is, and so shall last,  
when time itself shall be no more.



The First, Second, and Eleventh Verses of the

## NINETY SEVENTH PSALM

The Music by  
HANDEL.Tune,  
SAINTS' AIR

L. M.

Maestoso.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

Unis. *ff* Je-- ho-- vah reigns, let all the earth in his just go-vern-

Unis. *ff* Je-- ho-- vah reigns, let all the earth in his just go-vern-

Unis. *ff* Je-- ho-- vah reigns, let all the earth in his just go-vern-

Unis. *ff* Je-- ho-- vah reigns, let all the earth in his just go-vern-

-ment re-joice; in his ap--plause,

-ment re-joice; Let all the isles with sa-cred mirth in his ap--plause,

-ment re-joice; Let all the isles with sa-cred mirth in his ap--plause,

-ment re-joice; Let all the isles with sa-cred mirth in his ap--plause,

in his ap--plause, in his ap--plause u--nite their voice.

in his ap--plause, in his ap--plause u--nite their voice.

in his ap--plause, in his ap--plause u--nite their voice.

in his ap--plause, in his ap--plause u--nite their voice.

Darkness and clouds of awful shade  
his dazzling glory shroud in state;  
Justice and truth his guards are made,  
and fix'd by his pavillion wait.

For seeds are sown of glorious light,  
a future harvest for the just;  
And gladness for the heart that's right,  
to recompense its pious trust.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom earth and heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.

A. J. S. S. S. S.



The First, Second, Fourth, Seventh, Eighth, and Ninth Verses of the

# NINETY EIGHTH PSALM

Music by the  
REV. M. M. M. M.

Chorus  
Glee

Chorus. In the Repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Chorus.  
**Lively.**

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
OR  
ORGAN.

Sing to the Lord a new made song, who

Sing to the Lord a new made song, who

Sing to the Lord a new made song, who

Chorus. Sing to the Lord a new made song, who

wondrous, wondrous things has done; With his right hand and

wondrous, wondrous things has done; With his right hand and

wondrous, wondrous things has done; With his right hand and

wondrous, wondrous things has done; With his right hand and

ho - ly arm, the conquest he has won. With won.

ho - ly arm, the conquest he has won. With won.

ho - ly arm, the conquest he has won. With won.

ho - ly arm, the conquest he has won. With won.



TRIO, for TWO TREBLES and a BASS.  
Larghetto e Piano.

2.<sup>d</sup>  
Primo.  
Bass.

The Lord has thro' th' as-to - - - nish'd world,  
The Lord has thro' th' as-to - - - nish'd world, dis -  
The Lord has thro' th' as-to - - - nish'd world, dis -

dis - - play'd his sa - - ving might; his righteous  
play'd, dis - - play'd his sa - - ving might; And made his righteous  
play'd, dis - - play'd his sa - - ving might; And made his righteous

crescendo - - - *pp*  
acts ap - - pear in all the hea - thens sight. Let  
acts ap - - pear in all, in all the hea - thens sight. Let  
acts ap - - pear in all, in all the hea - thens sight. Let

there - fore earth's in - - ha - - bi - - tants their  
there - fore earth's in - - ha - - bi - - tants their chearful, chear - ful  
there - fore earth's in - - ha - - bi - - tants their chearful, chear - ful



cheerful voi - ces raise; with u - ni - ver - sal joy

voi - ces raise; And all with u - ni - ver - sal joy re -

voi - ces raise; And all with u - ni - ver - sal joy re -

## ANDANTE

re - sound, re - sound their Maker's praise.

- sound, re - sound, re - sound their Maker's praise.

- sound, re - sound, re - sound their Maker's praise.

## Andante Maestoso.

Tenor.

Contra  
Tenor.AIR, and  
PIANO FORTE  
or  
ORGAN.

Let the loud o - cean roar her joy with

Let the loud o - cean roar her joy with

Let the loud o - cean roar her joy with all, with all that

Let the loud o - cean roar her joy with all that

2<sup>d</sup> Treble Tenor silent.

Tenor

all that earth con - tains, with all that earth con - tains, that earth con - tains.

all that earth con - tains, Trebles. that earth con - tains.

earth - con - tains, with all that earth con - tains, that earth con - tains.

earth - con - tains, that earth con - tains.

Volti



## Larghetto e Piano

2<sup>d</sup>

Primo

Bass.

With joy let riv- lets swell to streams, to

With joy let riv- lets swell to streams, to

Bass Voice silent.

Organ *pia.*

spread - ing tor - rents they; And e - cho - ing vales from

spread - ing tor - rents they; And e - cho - ing vales from

And echo - ing vales from

hill - to hill re - doubled shouts con - vey.

hill - to hill re - doubled shouts con - vey.

hill to hill re - doubled shouts con - vey.

Allegro Mod<sup>o</sup> Cho<sup>s</sup>

Tenor

Contra  
Tenor

AIR, and

PIANO FORTE  
or  
ORGAN.

To welcome down the world's great Judge,

To welcome down the world's great Judge,

To welcome down the world's great Judge,

To welcome down the world's great Judge,



who does with justice with justice come, And with im - par - tial e - - qui -

who does with jus - tice with justice come,

who does with jus - tice with justice come, And with im - par - tial e - - qui -

who does with jus - tice with justice come, And with im - par - tial e - - qui -

-ty, e - - qui - - - ty, both to re - - ward - - ,

with e - - qui - - - ty both to re - - ward - - , *a tempo*

-ty, e - - qui - - - ty, both to re - - ward - - , *Trebles*

-ty - - , e - - qui - - - ty, both to re - - ward - - , to - re -

*Tutti* *ADAGIO*

*ff* both to re - - ward and doom.

*ff* both to re - - ward and doom.

*ff* - ward and doom - - , both to re - - ward and doom.

*ff* - ward and doom - - , both to re - - ward and doom.



*The First, Second, and Ninth Verses of the***NINETY-NINTH PSALM***The Music by*  
REV. M. MADAN*Tune*  
**ASHLEY.**In the Repeat the 3<sup>d</sup> line Piano, 4<sup>th</sup> in Cho.<sup>s</sup>**Moderato.****C. M.****Tenor.****Contra  
Tenor.****AIR, and****PIANO FORTE****or  
ORGAN.**

Je - ho - vah reigns, let there - fore all the

Je - ho - vah reigns, let there - fore all the

Je - ho - vah reigns, let there - fore all the

Je - ho - vah reigns, let there - fore all the

guil - ty na - tions quake: On che - rubs wings he

guil - ty na - tions quake: On che - rubs wings he

guil - ty na - tions quake: On che - rubs wings he

guil - ty na - tions quake: On che - rubs wings he

sits en - thron'd; let earth's foun - da - tions shake.

let earth's foun - da - tions shake.

sits en - thron'd; let earth's foun - da - tions shake.

sits en - thron'd; let earth's foun - da - tions shake.



## Vivace

Glory, Honour, praise and power be un-to the Lamb for e-ver! Je-sus Christ is

Glory, Honour, praise and power be un-to the Lamb for e-ver! Je-sus Christ is

Glory, Honour, praise and power be un-to the Lamb for e-ver! Je-sus Christ is

Glory, Honour, praise and power be un-to the Lamb for e-ver! Je-sus Christ is

our Redeemer, Halle-lujah, Halle-lujah, Halle-lu-jah; praise the Lord.

our Redeemer, Halle-lujah, Halle-lu-jah, Halle-lu-jah; praise the Lord.

our Redeemer, Hal-le-lujah, Hal-le-lu-jah, Halle-lu-jah; praise the Lord.

our Redeemer, Halle-lujah, Halle-lu-jah, Halle-lu-jah; praise the Lord.

2

On Zion's hill he keeps his court,  
his palace makes her tow'rs:  
Yet thence his sov'reignty extends  
supreme o'er earthly pow'rs.

3

With worship at his sacred courts  
exalt our God and Lord:  
For he, who only holy is,  
alone shall be ador'd.

(Gloria Patri)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



*Sopr. & organ - voice - small*

The Music by  
MARTIN LUTHER

# THE HUNDREDTH PSALM.

Tune  
SAVOY.

Maestoso.

L.M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE  
or  
ORGAN.

With one consent let all the earth to God their chearful voices raise;

With one consent let all the earth to God their chearful voices raise;

With one consent let all the earth to God their chearful voices raise;

With one consent let all the earth to God their chearful voices raise;

Glad homage pay with awful mirth, and sing be-fore him songs of praise.

Glad homage pay with awful mirth, and sing be-fore him songs of praise.

Glad homage pay with awful mirth, and sing be-fore him songs of praise.

Glad homage pay with awful mirth, and sing be-fore him songs of praise.

2

Convinced that he is God alone,  
from whom both we and all proceed;  
We, whom he chooses for his own,  
the flock that he vouchsafes to feed.

3

O enter then his temple gate,  
thence to his courts devoutly press;  
And still your grateful hymns repeat,  
and still his Name with praises bless.

Melodia Sacra.

4

For he's the Lord supremely good,  
his mercy is for ever sure:  
His truth, which always firmly stood,  
to endless ages shall endure.

(Gloria Patri)

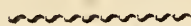
To Father, Son, and Holy Ghost,  
the God whom earth and heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



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*Melodia Sacra.*



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OR  
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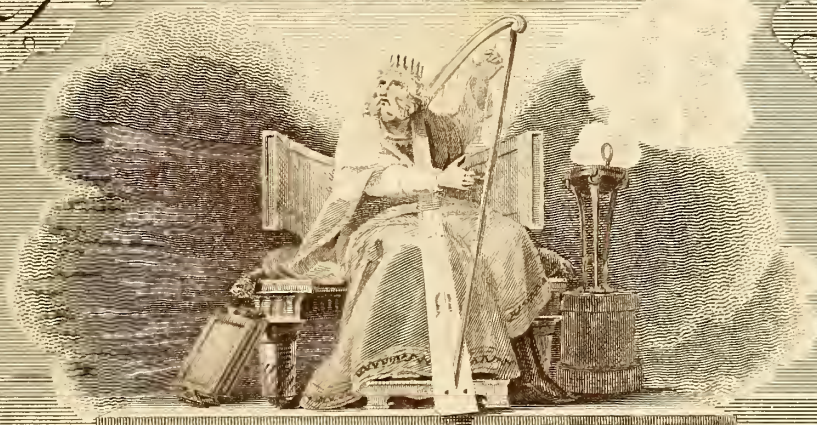
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David.



The First, Fifth, and Eighth Verses of the.  
**HUNDRED & FIRST PSALM.**

The Music by  
DOCT<sup>r</sup> CROFT

Tune,  
FRANKFORT.

In the Repeat the 3.<sup>d</sup> line Piano, 4.<sup>th</sup> in Cho.<sup>s</sup>  
**Moderato.**

L. M.

**Tenor.**  
**Contra Tenor.**  
**AIR, and**  
**PIANO FORTE**  
**OR**  
**ORGAN.**

Of mer-cy's ne-ver fail-ing spring, And sted-fast  
Of mer-cy's ne-ver fail-ing spring, And sted-fast  
Of mer-cy's ne-ver fail-ing spring, And sted-fast  
Of mer-cy's ne-ver fail-ing spring, And sted-fast

judgment I will sing: And since they both to thee be-  
judgment I will sing: And since they both to thee be-  
judgment I will sing: And since they both to thee be-  
judgment I will sing: And since they both to thee be-

long, To thee, O Lord, ad-dress my song.  
long, To thee, O Lord, ad-dress my song.  
long, To thee, O Lord, ad-dress my song.  
long, To thee, O Lord, ad-dress my song.

2  
The private slanderer shall be,  
In public justice doom'd by me;  
From haughty looks I'll turn aside,  
And mortify the heart of pride.

3  
All those who wicked courses take  
An early sacrifice I'll make:  
Cut off, destroy, till none remain  
God's holy city to profane.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
The God whom Earth & Heav'n adore,  
Be Glory; as it was of old,  
Is now, and shall be evermore



*The First, Second, and Twelfth Verses of the?*  
**HUNDRED & SECOND PSALM.**

*Tune.*  
**MOIRA.**

by DAVID WEYMAN.

Plaintive sotto voce.

C. M.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

or  
ORGAN.

When I pour out my soul in pray'r, do thou, O

When I pour out my soul in pray'r, do thou, O

Organ. When I pour out my soul in pray'r, do thou, O

When I pour out my soul in pray'r, do thou, O

Lord, at - - tend; e - - ter - - nal throne of grace

Lord, at - - tend; e - - ter - - nal throne of grace

Lord, at - - tend; To thy e - - ter - - nal throne of grace

Lord, at - - tend; To - - thy e - - ter - - nal throne of grace

let my sad cry as - - cend.

Treble Solo. let my sad cry as - - cend.

let my sad cry as - - cend, let my sad cry as - - cend.

Organ *p*. let my sad cry as - - cend.

2  
 O hide not thou thy glorious face  
 in times of deep distress:  
 Incline thine ear; and when I call,  
 my sorrows soon redress.

5  
 But thy eternal state, O Lord,  
 no length of time shall waste:  
 The memory of thy wondrous works  
 from age to age shall last.

(Gloria Patri.)  
 To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



*The First, Second, Eighth and Twenty-Second Verses of the*  
**HUNDRED & THIRD PSALM.**

*The Music by*  
**H. CAREY.**

*Tune,*  
**CAREY'S.**

**Moderato.**

**L.M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE**

**or  
ORGAN.**

My soul in--spird with sa--cred love, God's

My soul in--spird with sa--cred love, God's

My soul in--spird with sa--cred love, God's

My soul in--spird with sa--cred love, God's

ho--ly Name for e--ver bless:

ho--ly Name for e--ver bless: Of all his fa--vours

ho--ly Name for e--ver bless: Of all his fa--vours

ho--ly Name for e--ver bless: Of all his fa--vours

and still thy grate-ful thanks ex--press.

mind-ful prove, and still thy grate-ful thanks ex--press.

mind-ful prove, and still thy grate-ful thanks ex--press.

mind-ful prove, and still thy grate-ful thanks ex--press.



Of all his fa-vours mind-ful prove, and

Of all his fa-vours mind-ful prove, and

Of all his fa-vours mind-ful prove, and

Of all his fa-vours mind-ful prove, and

still thy grate-ful thanks ex-press.

still thy grate-ful thanks ex-press. In the Repeat the 3<sup>d</sup> line Piano.

still thy grate-ful thanks ex-press.

still thy grate-ful thanks ex-press.

2

'Tis he that all thy sins forgives,  
and after sickness makes thee sound:  
From danger he thy life retrieves,  
by him with grace and mercy crown'd.

3

The Lord abounds with tender love,  
and unexampled acts of grace;  
His weaken'd wrath doth slowly move,  
his willing mercy flows apace.

4

Let every creature jointly bless  
the mighty Lord: and thou, my heart,  
With grateful joy thy thanks express,  
and in this concert bear thy part.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom Earth & Heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



The First, Thirty-Third, and Thirty-Fifth Verses of the  
**HUNDRED & FOURTH PSALM**

The Music,  
 Composed expressly  
 for this Work

Tune?  
 GLASSTEVIN.

BY JOHN SMITH.

*In the Repeat, the 3d. line Piano 4th. in Cho<sup>s</sup>.*  
**Maestoso.**

L. M.

Tenor.

Contra  
 Tenor.

AIR, and  
 PIANO FORTE  
 or  
 ORGAN.

Bless God, my soul; thou, Lord, a lone pos-  
 Bless God, my soul; thou, Lord, a lone pos-  
 Organ Bless God, my soul; thou, Lord, a lone pos-  
 Bless God, my soul; thou, Lord, a lone pos-  
 sess-est em-pire with-out bounds; with honour thou art  
 sess-est em-pire with-out bounds; with honour thou art  
 sess-est em-pire with-out bounds; with honour thou art crown'd, - - -  
 sess-est em-pire with-out bounds; with honour thou art  
 crown'd, thy throne e-ter-nal majes-ty, majesty sur-round.  
 crown'd, thy throne e-ter-nal majes-ty, majesty sur-round.  
 - - -, thy throne e-ter-nal majes-ty, majesty sur-round.  
 crown'd, thy throne e-ter-nal majes-ty, majesty sur-round.

In praising God, while he prolongs  
 my breath, I will that breath employ;  
 And join devotion to my songs,  
 sincere as is in him my joy.

While sinners from earth's face are hurl'd,  
 my soul, praise thou his holy Name;  
 Till with my songs the list'ning world  
 join concert, and his praise proclaim.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom earth and heav'n adore,  
 Be Glory; as it was of old,  
 is now, and shall be evermore.



The First, Second, Third and Fourth Verses of the  
**HUNDRED & FIFTH PSALM.**

The Music by

Tune,  
 MISSIONARY.

Moderato.

C. M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE

or  
 ORGAN.

O render thanks, & bless the Lord, in-voke his sacred name:

O render thanks, & bless the Lord, in-voke his sacred name:

O render thanks, & bless the Lord, in-voke his sacred name:

O render thanks, & bless the Lord, in-voke his sacred name:

2<sup>d</sup> Treble, Tenor Silent.

Ac-quaint the nations with his deeds,

TRIO

Treble 1<sup>mo</sup>

Bass Solo. Organ *p*

Ac-quaint the nations with his deeds,

Ac-quaint the nations with his deeds - - - - -

tutti

Ac-quaint the na-tions with his deeds; his matchless deeds pro-claim.

Ac-quaint the na-tions with his deeds; his matchless deeds pro-claim.

Ac-quaint the na-tions with his deeds; his matchless deeds pro-claim.

Ac-quaint the na-tions with his deeds; his matchless deeds pro-claim.

Sing to his praise in lofty hymns,  
 his wond'rous works rehearse;  
 Make them the theme of your discourse,  
 and subject of your verse.

Rejoice in his Almighty Name,  
 alone to be ador'd;  
 And let their hearts overflow with joy,  
 that humbly seek the Lord.

Melodia Sacra.

Seek ye the Lord, his saving strength  
 devoutly still implore,  
 And where he's ever present, seek  
 his face for evermore.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



*The First, Second, Fifth, and Forty-Eighth Verses of the*  
**HUNDRED AND SIXTH PSALM.**

*The Music by*  
**JOHN SHARMAN**

*Tunes.*  
**ALBION.**

**Tenor.**  
**Contra Tenor.**  
**AIR, and**  
**PIANO FORTE**  
**or**  
**ORGAN.**

**Spiritoso.** L. M.  
4 Verses.

O ren--der thanks to God a--bove, The

O ren--der thanks to God a--bove, The

Organ. O ren--der. thanks to God a--bove, The

O ren--der thanks to God a--bove, The

foun--tain of e--ter--nal love;

foun--tain of e--ter--nal love; 1<sup>st</sup>. Treble.

foun--tain of e--ter--nal love; O ren--der

foun--tain of e--ter--nal love; Organ. *p.*

2<sup>d</sup>. Treble. Tenor. 2<sup>d</sup>. Treble.

O ren--der thanks, O ren--der thanks to God a--

O ren--der thanks to God a--

thanks, O ren--der thanks, O ren--der thanks to God a--

O ren--der thanks,

**Melodia Sacra.**

**Volti**  
**Subito.**



**Tenor.**

bove, the foun-tain of e-ter-nal love.

bove, the foun-tain of e-ter-nal love.

bove, the foun-tain of e-ter-nal love.

the foun-tain of e-ter-nal love.

**SOLEMN.**

**Bass Solo.**

Whose mer-cies firm thro' a-ges past

hast stood, and shall for e-ver last.

**Andante. Chorus.**

**Tenor.**

**Contra Tenor.**

**AIR, and**

**PIANO FORTE**

**OR**

**ORGAN.**

Who can his migh-ty deeds ex-press, Not on-ly vast but

Who can his mighty deeds ex-press, Not on-ly vast but

Who can his migh-ty deeds ex-press, Not on-ly vast but

Who can his migh-ty deeds ex-press, Not on-ly vast but



number\_less? what mortal e\_lo\_quence can raise His tri\_bute of im\_

number\_less? what mortal e\_lo\_quence can raise His tribute of im\_

number\_less? what mortal e\_lo\_quence can raise His tri\_bute of im\_

number\_less? what mortal e\_lo\_quence can raise His tribute of im\_

\_ mor\_ tal praise? what mor\_ tal e\_lo\_ quence can raise His

\_ mor\_ tal praise? what mor\_ tal e\_lo\_ quence can raise

\_ mor\_ tal praise? what mor\_ tal e\_lo\_ quence can raise His

\_ mor\_ tal praise? what mor\_ tal e\_lo\_ quence can raise His

tri\_ bute of im\_ mor\_ tal praise, His tri\_ bute of im\_ mortal praise?

His tribute of im\_ mor\_ tal praise, His tribute of im\_ mortal praise?

tri\_ bute of im\_ mor\_ tal praise, His tri\_ bute of im\_ mortal praise?

tri\_ bute of im\_ mor\_ tal praise, His tribute of im\_ mortal praise?



## AFFETTUOSO.

2.<sup>d</sup>

AIR, and

Piano Forte

or

ORGAN.

O may I wor - thy prove, to see Thy

saints in full pros - pe - ri - - - ty! That I the joy - - ful

choir may join, And count thy peo - - ple's tri - - umph mine.

## Chorus. ALLEGRO MODERATO.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

or

ORGAN.

Let Is - rael's God be e - - - ver bless'd, his



name eter\_nally-- confess'd, his name e\_ter\_nal--ly con--fess'd;

name e\_ter\_nal\_ly confess'd, his name eternal--ly con--fess'd;

name e\_ter\_nal\_ly confess'd, his name e--ter\_nal--ly con--fess'd; Let

name e\_ter\_nal\_ly confess'd, his name e--ter\_nal--ly con--fess'd;

Let all his saints with full accord, let all-- his saints with full accord, Sing

Let all his saints with full accord, let all his saints with full accord, Sing

all his saints with full accord, let all his saints with full accord, Sing

Let all his saints with full accord, let all his saints with full accord, Sing

loud a\_mens, sing loud Amens, sing loud A\_mens.-Praise ye the Lord.

loud a\_mens, sing loud Amens, sing loud A\_mens.-Praise ye the Lord.

loud a\_mens, sing loud Amens, sing loud A\_mens.-Praise ye the Lord.

loud a\_mens, sing loud Amens, sing loud A\_mens.-Praise ye the Lord.







The First, Eighth, and Forty-Second Verses of the  
**HUNDRED & SEVENTH PSALM.**

The Music  
 Composed Expressly  
 for this Work

BY J. BLEWITT.

Tune?  
 ST. MICHAEL'S.

In the Repeat, sing the 3<sup>d</sup> line of each Verse Piano, and the 4<sup>th</sup> in Chorus.

**Allegro Moderato.**

L. M.

Tenor.

Contra  
 Tenor:

AIR and

PIANO FORTE

or  
 ORGAN.

To God your grateful voi - - - ces raise, . . . . , Who  
 To God your grateful voi - - - ces raise, . . . . , Who  
 To God your grateful voi - - - ces raise, . . . . , Who  
 To God your grateful voi - - - ces raise, . . . . , Who

does your dai - - ly pa - - tron prove; And let your never ceas -  
 does your dai - - ly pa - - tron prove; And let your ne - ver  
 does your dai - - ly pa - - tron prove; And let your ne - ver  
 does your dai - - ly pa - - tron prove; And let your ne - ver

- - - ing praise At - - tend on his e - - ter - - nal love.  
 ceas - ing praise At - - tend on his e - - ter - - nal love.  
 ceas - ing praise At - - tend on his e - - ter - - nal love.  
 ceas - ing praise At - - tend on his e - - ter - - nal love.

O then that all the earth, with me,  
 Would God for this his goodness praise!  
 And for the mighty works which he  
 Throughout the wond'ring world displays!

Then sinners shall have nought to say,  
 The just a decent joy shall show;  
 The wise these strange events shall weigh,  
 And thence God's goodness fully know.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,  
 The God whom earth and heav'n adore,  
 Be Glory; as it was of old,  
 Is now, and shall be evermore.

Melodia Sacra.



The First, Second, Third, Fourth, and Fifth Verses of the  
**HUNDRED & EIGHTH PSALM**

*the. Ministry*

*Tune.*  
**GREAT MILTON.**

D. C. M.

Moderato.

Tenor.

Contra  
Tenor.

VR, and

PIANO FORTE  
or  
ORGAN.

O God, my heart is ful-ly bent, to mag-ni-

-fy thy name: My tongue with cheerful songs of praise, shall

ce-le-brate thy fame. A--wake, my lute, nor thou, my



harp, thy war-bling notes de-lay; Whilst I with

harp, thy war-bling notes de-lay; Whilst I with ear-ly

harp, thy war-bling notes de-lay; Organ. Whilst I with ear-ly

harp, thy war-bling notes de-lay; Whilst I with ear-ly

ear-ly hymns of joy pre-vent the dawn-ing day.

hymns of joy pre-vent the dawn-ing day. Repeat in Cho.<sup>s</sup>

hymns of joy pre-vent the dawn-ing day.

hymns of joy pre-vent the dawn-ing day.

## 2

To all the list'ning tribes, O Lord,  
thy wonders I will tell;  
And to those nations sing thy praise,  
that round about us dwell.  
Because thy mercy's boundless height  
the highest heav'n transcends;  
And far beyond th'aspiring clouds,  
thy faithful truth extends.

## 3

Be thou, O God, exalted high  
above the starry frame;  
And let the world, with one consent,  
confess thy glorious Name.  
To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



*The First, Second, Twenty-first, and Thirtieth Verses of the*  
**HUNDRED & NINTH PSALM.**

*The Music by*  
**DOCT<sup>r</sup> ARNOLD.**

*Tune.*  
**TARA.**

**Moderato.**

**D.C.M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and  
PIANO FORTE  
OR  
ORGAN.**

O God, whose for-mer mer-cies

O God, whose for-mer mer-cies

O God, whose for-mer mer-cies

O God, whose for-mer mer-cies

make my con-stant praise thy due, Hold not thy

make my con-stant praise thy due, Hold not thy

make my con-stant praise thy due, Hold not thy

make my con-stant praise thy due, Hold not thy

peace, but my sad state with wont-ed fa-vour view.

peace, but my sad state with wont-ed fa-vour view.

peace, but my sad state with wont-ed fa-vour view.

peace, but my sad state with wont-ed fa-vour view.



For sinful men, with ly - ing lips, de - - ceit - - ful

For sinful men, with ly - ing lips, de - - - ceit - - ful

Organ *p.* For sinful men, with ly - ing lips, de - - - ceit - - ful

speeches frame; And with their stu - - dy'd

speeches frame; And with their stu - - dy'd

speeches frame; Organ *f* And with their stu - - dy'd

slan - ders seek to wound my spot - less fame .

slan - ders seek to wound my spot - less fame .

slan - ders seek to wound my spot - less fame .

slan - ders seek to wound my spot - less fame .

But for thy glorious Name, O God,  
do thou deliver me;  
And for thy gracious mercy's sake  
preserve and set me free.  
But I to God, in grateful thanks,  
my chearful voice will raise:  
And, where the great assembly meets,  
set forth his noble praise.



The First, Second, and Third Verses of the  
**HUNDRED & TENTH PSALM**

The Music by  
DOCT. CALVERT

Tune.  
TYRONE.

Moderato.

P. M.

Tenor.

Contra  
Tenor.

AIR, and

Piano Forte  
or  
ORGAN.

The Lord un-to my Lord thus spake, Till

sit thou, in state, at my right hand; Su-preme in Si-on thou shalt be, And all thy proud op-

right hand; Su-preme in Si-on thou shalt be, And all thy proud op-



*f* po-sers see Sub--jected to thy just com-mand, Sub-ject-ed to thy  
*ff* po-sers see Sub--jected to thy just -- - command, Sub-  
*f* Sub--jected to thy just -- - command, Sub-  
*ff* Sub--jected to thy just -- - command, Sub-  
*f* all thy proud op--po-sers see sub-ject-ed to thy just command, --  
 just com-mand, -- - thy just -- - command.  
 jected to -- - thy just -- - com-mand.  
 jected to -- - thy just -- - command.  
 Sub--ject-ed to thy just com-mand.

2

Thee, in thy pow'r's triumphant day,  
 The willing nations shall obey;  
 And, when thy rising beams they view,  
 Shall all (redeem'd from error's night)  
 Appear as numberless and bright,  
 As crystal drops of morning dew.

3

The Lord hath sworn, nor sworn in vain,  
 That, like Melchisedech's, thy reign  
 And priesthood shall no period know:  
 No proud competitor to sit  
 At thy right hand will he permit;  
 But in his wrath crown'd heads o'erthrow.

(Gloria Patri.)

To Father, Son; and Holy Ghost,  
 The God, whom Heav'n's triumphant Host  
 And suff'ring Saints on earth adore,  
 Be Glory; as in ages past,  
 And now it is, and so shall last,  
 When time itself shall be no more.



*The First, Second, and Fourth Verses of the*  
**HUNDRED & ELEVENTH PSALM**

*The Music by*  
**RICH<sup>d</sup> TAYLOR**

*Tune?*  
**CUMBERLAND**

**Lively.**

**L. M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and  
PIANO FORTE  
or  
ORGAN.**

Praise ye the Lord, our God to praise my  
Praise ye the Lord, our God - - to praise - - my  
Praise ye the Lord, our God - - to praise - - my  
Praise ye the Lord, our God to praise my

soul her ut - - most pow'r shall raise; With private  
soul her ut - - - most pow'r shall raise; With private  
soul her ut - - most pow'r shall raise; With private  
soul her ut - - most pow'r shall raise;

friends, and in the throng  
friends, and in the throng  
friends, and in the throng  
friends, and in the throng

Of saints, ... his

*Annotations: Organ/p Bass Voice silent, Duo, Bass Solo.*



TRIO. 2<sup>d</sup> Treble Tenor silent.

of saints, - his praise shall be my song - - ,

saints, - his praise shall be - - - my song - - , of  
praise, his praise shall be my song, of saints, his

*ff* Tenor.  
of saints, his praise shall be my song.  
of saints, his praise shall be my song.  
saints, his praise shall be my song.  
praise, his praise shall be my song.

## 2

His works for greatness tho' renown'd,  
His wondrous works with ease are found  
By those, who seek for them aright,  
And in the pious search delight.

## 3

By precept he has us enjoind,  
To keep his wondrous works in mind,  
And to posterity record,  
That good and gracious is our Lord.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom earth and heav'n adore,  
Be Glory; as it was of old,  
is now, and shall be evermore.



*The First, Fourth, Fifth, and Sixth Verses of the*  
**HUNDRED & TWELTH PSALM**

*The Music*  
*Composed Expressly*  
*for this Work.*

*Tune of*  
**DROMORE.**

BY DAVID WEYMAN.

**Allegretto.**

L. M.

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
or  
ORGAN.**

That man is blest who stands in awe of  
 That man is blest who stands in awe of  
 Org. That man is blest who stands in awe of  
 That man is blest who stands in awe of

God, and loves his sa--cred law: His seed on  
 God, and loves his sa--cred law: His seed... on  
 God, and loves his sa--cred law: His seed... on  
 Org. God, and loves his sa--cred law: His seed on

earth shall be re--nown'd, and with successive honours crown'd.  
 earth shall be re--nown'd, and with successive honours crown'd.  
 earth shall be re--nown'd, and with successive honours crown'd.  
 earth shall be re--nown'd, and with successive honours crown'd.



2<sup>d</sup> Treble. Tenor silent.

Tenor.

His seed on earth shall be re-nown'd, and with successive  
 His seed on earth shall be re-nown'd, and with successive  
 Organ *p* *ff* and with successive

ho-nours crown'd. Hal-le-lu-jah, Hal-le-  
 ho-nours crown'd. Hal-le-lu-jah, Hal-le-  
 ho-nours crown'd. Hal-le-lu-jah, Hal-le-  
 ho-nours crown'd. Hal-le-lu-jah, Hal-le-

lu-jah, Hal-le-lujah, Hal-le-lu-jah. Repeat in Chorus.  
 lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.  
 lu-jah, Hal-le-lujah, Hal-le-lu-jah.  
 lu-jah, Hal-le-lujah, Hal-le-lu-jah.

2

The soul, that's fill'd with virtue's light,  
 Shines brightest in affliction's night:  
 To pity the distress inclin'd,  
 As well as just to all mankind.

3

His lib'ral favours he extends,  
 To some he gives, to others lends:  
 Yet what his charity impairs,  
 He saves by prudence in affairs.  
 Melodia Sacra.

4

Beset with threatening dangers round,  
 Unmov'd, shall he maintain his ground;  
 The sweet remembrance of the just  
 Shall flourish when he sleeps in dust.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 The God whom earth and heav'n adore,  
 Be Glory; as it was of old,  
 Is now, and shall be evermore.



The First and Sixth Verses of the  
**HUNDRED & THIRTEENTH PSALM**

The Music by  
 T. RAVENSCROFT

Tune.  
 OLD 113.<sup>th</sup>

Moderato.

P. M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE  
 OR  
 ORGAN.

Ye saints and ser-vants of the

Lord, the tri-umphs of his Name re-

- cord, His sa-cred Name for e-ver bless:



Where - - - 'er the cir - cling sun dis - - - plays

Where - - - 'er the cir - cling sun dis - - - plays

Where - - - 'er the cir - cling sun dis - - - plays

Organ. Where - - - 'er the cir - cling sun dis - - - plays

his ri - - sing beams, or set - - ting rays,

his ri - - sing beams, or set - - ting rays,

Organ. his ri - - sing beams, or set - - ting rays,

his ri - - sing beams, or set - - ting rays,

due praise to his great Name ad - - - dress,

due praise to his great Name ad - - - dress,

Organ. due praise to his great Name ad - - - dress,

due praise to his great Name ad - - - dress,



Where - 'er the circling sun dis - plays his ri - sing beams, or  
 Where - 'er the circling sun dis - plays his ri - sing beams, or  
 organ. Where - 'er the circling sun dis - plays organ. his ri - sing beams, or  
 Where - 'er the circling sun dis - plays his ri - sing beams, or  
 setting rays, due praise to his great Name ad - - dress.  
 setting rays, due praise to his great Name ad - - dress.  
 organ. setting rays, organ. due praise to his great Name ad - - dress.  
 setting rays, due praise to his great Name ad - - dress.

## 2

Tho'tis beneath his state to view  
 In highest heav'n what angels do,  
 yet he to earth vouchsafes his care:  
 He takes the needy from his cell,  
 Advancing him in courts to dwell,  
 companion to the greatest there.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 The God, whom Heav'n's triumphant Host  
 and suffering Saints on earth adore,  
 Be Glory; as in ages past,  
 And now it is, and so shall last,  
 when time itself shall be no more.



The First, Second, Third, and Seventh Verses of the  
**HUNDRED & FOURTEENTH PSALM**

The Music by  
 DOCT. CALCOTT

Tune?  
 HEADFORD.

Moderato.

D. L. M.

Tenor.

Contra  
 Tenor.

AIR, and  
 PIANO FORTE  
 or  
 ORGAN.

When Is - - rael, by th' Al - - migh - ty

Organ . . . . .

When Is - - rael, by th' Al - - migh - ty

led, (en - - rich'd with their op - - press - ors' spoil)

(en - - rich'd with their op - - press - ors' spoil - - ) From

led, Org . . . . . From

From E - - gypt march'd, and

From E - - gypt march'd, and

E - - - - gypt march'd, and Ja - - - - cob's

E - - - - gypt march'd, and Ja - - - - cob's



Ja - - - - - cob's seed from bon - dage in a

Ja - - - - - cob's seed from bon - dage in a

seed from bon - dage in a fo - - -

seed from bon - dage in a fo - - -

fo - - reign soil; Je - - - - - ho - - - - - vah, for his

fo - - reign soil; Je - - - - - ho - - - - - vah, for his

- reign soil; Organ. Je - - - - - ho - - - - - vah, for his

- reign soil; Je - - - - - ho - - - - - vah, for his

re - - si - - dence, chose out im - - - pe - rial Ju - dah's tent,

re - - si - - dence, chose out im - - - pe - rial Ju - dah's tent,

re - - si - - dence, chose out im - - - pe - rial Ju - dah's tent,

re - - si - - dence, chose out im - - - pe - rial Ju - dah's tent,



His man-sion roy-al, and

His man-sion roy-al, and

Org. His man-sion roy-al, and

His man-sion roy-al, and

from thence thro' Is-rael's camp his or-ders sent,

from thence thro'

from thence thro' Is-rael's camp his or-ders sent, thro'

from thence thro'

thro' Is-rael's camp his or-ders sent.

Is-rael's camp his or-ders sent.

Is-rael's camp his or-ders sent.

Is-rael's camp his or-ders sent.

## 2

The distant sea with terror saw,  
 and from th'Almighty's presence fled;  
 Old Jordan's streams, surpriz'd with awe,  
 retreated to their fountains' head.  
 Earth, tremble on; well may'st thou fear  
 thy Lord and Maker's face to see;  
 When Jacob's awful God draws near,  
 'tis time for earth and seas to flee.



*The First, Eleventh, and Seventeenth Verses of the*  
**HUNDRED & FIFTEENTH PSALM**

*The Music by*

*Tune by*  
**STAMFORD.**

**With Solemnity.**

C. M.

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
OR  
ORGAN.**

Lord, not to us, we claim no share, but to thy sacred name

Lord, not to us, we claim no share, but to thy sacred name

Lord, not to us, we claim no share, but to thy sacred name

Lord, not to us, we claim no share, but to thy sacred name

Give glo-ry, for thy mercy's sake, and truth's e-ter-nal fame.

Give glo-ry, for thy mercy's sake, and truth's e-ter-nal fame.

Give glo-ry, for thy mercy's sake, and truth's e-ter-nal fame.

Give glo-ry, for thy mercy's sake, and truth's e-ter-nal fame.

2

Let all who truly fear the Lord,  
 on him they fear rely:  
 Who them in danger can defend,  
 and all their wants supply.

3

They, who in death and silence sleep,  
 to him no praise afford:  
 But we will bless for evermore  
 our ever living Lord.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



*The First, Second, and Fifth Verses of the?*  
**HUNDRED & SIXTEENTH PSALM**

*The Music by*  
**H. DELAMAIN**

*Tune?*  
**MALLOW.**

**Moderato.**

**D. C. M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
or  
ORGAN.**

My soul with grate-ful thoughts of love in-

- tire - ly is pos - - sest; Be - - - cause the Lord vouch-

- safd to hear the voice of my re - - - quest.

**Melodia Sacra.**

**Volti.**



Since he has now his ear in - - - clind, I ne - - ver

Since he has now his ear in - - - clind, I ne - - ver

Since he has now his ear in - - - clind, I ne - - ver

Since he has now his ear in - - - clind, I ne - - ver

will des - - pair: But still in all the straits of

will des - - pair: But still in all the straits of

will des - - pair: But still in all the straits of

will des - - pair: But still in all the straits of

life, to him ad - - dress my pray'r.

life, to him ad - - dress my pray'r.

life, to him ad - - dress my pray'r.

life, to him ad - - dress my pray'r.

2

Quartett. { How just and merciful is God!  
how gracious is the Lord!  
Who saves the harmless, and to me  
does timely help afford.

Cho: { To Father, Son, and Holy Gho:.,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



# THE HUNDRED & SEVENTEENTH PSALM

The Music by  
RICH<sup>d</sup>. TAYLOR.

In the Repeat the 3d. Line Piano.

Tune?  
CHESTER.

C. M.

Vivace.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

or  
ORGAN.

With chearful notes let all the earth to heav'n their

With chearful notes let all the earth to heav'n their

With chearful notes let all the earth to heav'n their

With chearful notes let all the earth to heav'n their

voi - ces raise: Let all, in - - - spird with

voi - ces raise: Let all, in - - - spird with

voi - ces raise: Let all, in - - - spird with

voi - ces raise: Let all, in - - - spird with

god - ly mirth, sing so - - lemn hymns of praise. praise.

god - ly mirth, sing so - - lemn hymns of praise. praise.

god - ly mirth, sing so - - lemn hymns of praise. praise.

god - ly mirth, sing so - - lemn hymns of praise. praise.



2<sup>d</sup> Treble Tenor Silent. Tenor.

Hal - le - lu - jah, Hal - le - lu - jah, *ff* Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, *p* Hal - *ff* le -

Hal - le - lu - jah, Hal - le - lu - jah, *ff* Hal - le -

2<sup>d</sup> Treble.

- lu - jah, Hal - le - lu - jah, Hal - le -

- lu - jah, Trebles. Hal - le -

- lu - jah, Organ *p*. Hal - le - lu - jah, Organ

- lu - jah, Hal - le - lu - jah,

Tenor.

- lu - jah, Hal - le - lu - jah.

- lu - jah, Hal - le - lu - jah.

- lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

2

God's tender mercy knows no bound,  
his truth shall ne'er decay;  
Then let the willing nations round,  
their grateful tribute pay.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



*The Nineteenth, Twentieth, and Twenty-Fourth Verses of the*  
**HUNDRED & EIGHTEENTH PSALM.**

*The Music  
 Composed Expressly  
 for this Work*

BY DAVID WEYMAN.

*June?*  
 CLANDELOUGH

C.M.

**Lively.**

**Tenor.**

**Contra Tenor.**

**AIR, and  
 PIANO FORTE  
 or  
 ORGAN.**

Then o - pen wide the tem - - ple gates, to

Then o - pen wide the tem - - ple gates, to

Then o - pen wide the tem - - ple gates, to

Then o - pen wide the tem - - ple gates, to

which the just re - - - pair - - , That I may en - - ter

which the just re - - - pair - - , That I may en - - ter

which the just re - - - pair - - , That I may en - - ter

which the just re - - - pair - - , That I may en - - ter

in, and praise my great De - - - liv' - - rer there.

in, and praise my great De - - - liv' - - rer there..

in, and praise my great De - - - liv' - - rer there.

in, and praise my great De - - - liv' - - rer there.



DUO 1<sup>st</sup> and 2<sup>d</sup> Trebles.

That I may en-ter in, and praise my

Organ *p.*

and praise my great De-liv-er there.

and praise my great De-liv-er there.

great my great De-liv-er there.

and praise my great De-liv-er there.

2

Within those gates of God's abode,  
to which the righteous press,  
(Since thou hast heard and set me safe)  
thy holy, holy Name I'll bless.

3

This day is God's, let all the land  
exalt their chearful voice;  
Lord, we beseech thee, save us now,  
and make us, make us still rejoice.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be, shall be evermore.



*The First, Second, Fifth, and Sixth Verses of the*  
**HUNDRED & NINETEENTH PSALM.**

*The Music  
 Composed Expressly  
 for this Work*

BY DAVID WEYMAN.

*Tune,  
 QSSORY.*

Moderato.

D. C. M.

**Tenor.**

**Contra Tenor.**

**AIR, and  
 PIANO FORTE  
 OR  
 ORGAN.**

How blest are they who al-ways

How blest are they who al-ways

How blest are they who al-ways

Org.

How blest are they who al-ways

keep the pure and per-fect way! Who ne-ver

keep the pure and per-fect way! Who ne-ver

keep the pure and per-fect way! Who ne-ver

Org.

keep the pure and per-fect way! Who ne-ver

from the sa-cred paths of God's com-mand-ments stray!

from the sa-cred paths of God's com-mand-ments stray!

from the sa-cred paths of God's com-mand-ments stray!

from the sa-cred paths of God's com-mand-ments stray!



How blest, who to his right - - teous laws have

How blest, who to his right - teous laws have

Org. How blest, who to his right - - teous laws have

How blest, who to his right - - teous laws have

still o - - be - - dient been! And have with fer - vent

still o - - be - - dient been! And have with fer - vent

still o - - be - - dient been! And have with fer - vent

still o - - be - - dient been! And have with fer - vent

hum - ble zeal his fa - - vour sought to win!

hum - ble zeal his fa - - vour sought to win! Repeat in Chorus.

hum - ble zeal his fa - - vour sought to win!

hum - ble zeal his fa - - vour sought to win!

## 2

O then that thy most holy will  
 might o'er my ways preside,  
 And I the course of all my life  
 by thy direction guide!  
 Then with assurance should I walk,  
 From all confusion free:  
 Convinc'd, with joy, that all my ways  
 with thy commands agree.



## GLORIA PATRI.

Unis. *ff* To Fa--ther, Son, and Ho--ly Ghost, the God whom

Unis. *ff* To Fa--ther, Son, and Ho--ly Ghost, the God whom

Unis. *ff* To Fa--ther, Son, and Ho--ly Ghost, the God whom

Unis. *ff* To Fa--ther, Son, and Ho--ly Ghost, the God whom

*p* we a--dore, Be Glo--ry; as it was, is

*p* we a--dore, Be Glo--ry; as it was, is

*p* we a--dore, Org. Be Glo--ry; as it was, is

*p* we a--dore, Be Glo--ry; as it was, is

now, and shall be e--ver--more.

now, and shall be e--ver--more. Repeat in Chorus.

now, and shall be e--ver--more.

now, and shall be e--ver--more.



*The First, and Sixth Verses of the*  
**HUNDRED & TWENTYETH PSALM**

*The Music by*  
**MR. JENNING.**

*Tune.*  
**JENNIN G'S**

**Moderato.** **P. M.**

**Tenor.**  
**Contra Tenor.**  
**AIR, and**  
**PIANO FORTE**  
**or**  
**ORGAN.**

In deep dis - - tress I oft have cry'd To  
 In deep dis - - tress I oft have cry'd To  
 In deep dis - - tress I oft have cry'd To  
 In deep dis - - tress I oft have cry'd To

God, who ne - - - ver yet de - - - ny'd to  
 God, who ne - - - ver yet de - - - ny'd to  
 God, who ne - - - ver yet de - - - ny'd to  
 God, who ne - - - ver yet de - - - ny'd to

res - - - cue me, op - - - press'd with wrongs.  
 res - - - cue me op - - - press'd with wrongs.  
 res - - - cue me, op - - - press'd with wrongs.  
 res - - - cue me, op - - - press'd with wrongs.



Once more, O Lord, de-liv'-rance send, From ly-ing lips my

Once more, O Lord, de-liv'-rance send, From ly-ing lips my

Once more, O Lord, de-liv'-rance send, From ly-ing lips my

Once more, O Lord, de-liv'-rance send, From ly-ing lips my

soul de-fend, and from the rage of slandering tongues.

soul de-fend, and from the rage of slandering tongues.

soul de-fend, and from the rage of slandering tongues.

soul de-fend, and from the rage of slandering tongues.

## 2

(Gloria Patri.)

My hapless dwelling is with those  
 Who peace and amity oppose,  
 and pleasure take in others harms.  
 Sweet peace is all I court and seek:  
 But when to them of peace I speak,  
 they straight cry out, "To arms, To arms!"

To Father, Son, and Holy Ghost,  
 The God whom Heav'n's triumphant Host  
 and suffering Saints on earth adore,  
 Be Glory; as in ages past,  
 And now it is, and so shall last,  
 when time itself shall be no more.



The First, Second, and Ninth Verses of the  
**HUNDRED & TWENTY FIRST PSALM.**

The Music by

Tune.  
**CLIFFORD.**

C. M.

**Spiritoso.**

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE  
 or  
 ORGAN.

To Si-on's hill I lift mine eyes, from

To Si-on's hill I lift mine eyes, from

To Si-on's hill I lift mine eyes, from

To Si-on's hill I lift mine eyes, from

thence ex - - - pect - ing aid:

thence ex - - - pect - ing aid:

thence ex - - - pect - ing aid:

thence ex - - - pect - ing aid:

**DUO TREBLES.**

1<sup>mo</sup>

2<sup>do</sup>

From Sion's hill and  
 Organ *p.*

Si - - on's God, from Si - - on's hill and Si - - on's God,



Who heav'n and earth has made, Who

Who heav'n and earth has made, Who

Who heav'n and earth has made, Who

Who heav'n and earth has made, Organ. Who

heav'n and earth has made.

heav'n and earth has made.

heav'n and earth has made.

heav'n and earth has made.

2

Then thou, my soul, in safety rest,  
thy guardian will not sleep:  
His watchful care, that Isra'l guards,  
will Isra'l's monarch keep.

3

At home, abroad, in peace, in war,  
thy God shall thee defend;  
Conduct thee thro' life's pilgrimage  
safe to thy journey's end.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



*The First, Second, Fourth, and Ninth Verses of the*  
**HUNDRED & TWENTY SECOND PSALM**

*The Music by*  
**M<sup>r</sup>. HUSBAND.**

*Tune.*  
**HEPHZIBAH.**

**C. M.**

**Vivace.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
or  
ORGAN.**

O 'twas a joy - ful sound to

hear our tribes de - vout - ly say, Up, Is - ra'el,

to the tem - ple haste, DUO, TREBLE and BASS.  
 to the tem - ple haste, Up, Is - ra'el, to the tem - ple



*tutti*  
*f* and keep your festal day, and keep your festal day,  
*tutti*  
*f* and *tutti* keep your festal day, and keep your festal day, Treble.  
*f* haste, and keep your festal day, and keep your festal day, and  
*tutti*  
*f* haste, and keep your festal day, and keep your festal day,  
*tutti.*  
*ff* and keep - your fes - tal day.  
*tutti*  
*ff* and keep - your fes - tal day.  
*ff* keep, and keep - your fes - tal day.  
*tutti.*  
*ff* and keep - your fes - tal day.

2

At Salem's courts we must appear  
 with our assembled powers:  
 In strong and beauteous order rang'd,  
 like her united towers.

3

'Tis thither, by divine command,  
 the tribes of God repair:  
 Before his ark to celebrate  
 his Name with praise and pray'r.

Melodia Sacra.

4

But most of all I'll seek thy good,  
 and ever wish thee well;  
 For Sion and the temple's sake,  
 where God vouchsafes to dwell.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



# THE HUNDRED & TWENTY THIRD PSALM

The Music by  
T. THORLEY

Tune?  
PORTUGAL

L.M.

Andante.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

or  
ORGAN.

On thee, who dwell'st a - - bove the skies, For

On thee, who dwell'st a - - bove the skies, For

On thee, who dwell'st a - - bove the skies, For

On thee, who dwell'st a - - bove the skies, For

mercy wait my long - - ing eyes: As ser\_vants watch their

mercy wait my long - - ing eyes: As ser\_vants watch their

mercy wait my long - - ing eyes: As ser\_vants watch their

mercy wait my long - - ing eyes: As ser\_vants watch their

mas\_ter's hands, And maids their mis\_tress\_-\_es' com\_-\_mands.

mas\_ter's hands, And maids their mis\_tress\_-\_es' com\_-\_mands.

mas\_ter's hands, And maids their mis\_tress\_-\_es' com\_-\_mands.

mas\_ter's hands, And maids their mis\_tress\_-\_es' com\_-\_mands.

2

O then have mercy on us, Lord,  
Thy gracious aid to us afford;  
To us whom cruel foes oppress,  
Grown rich and proud by our distress.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
The God whom earth and Heav'n adore,  
Be Glory; as it was of old,  
Is now, and shall be evermore.



*The First, Second, Sixth, and Eighth Verses of the*  
**HUNDRED & TWENTY-FOURTH PSALM**

*The Music by*  
**MR. WILKINS.**

*Tune?*  
**FOSTER.**

**With Feeling.**

**C. M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE  
or  
ORGAN.**

Had not the Lord (may Is - - - ra'l say) been  
 Had not the Lord (may Is - - - ra'l say) been  
 Had not the Lord (may Is - - - ra'l say) been  
 Had not the Lord (may Is - - - ra'l say) been

pleas'd to in - - ter - - pose: Had he not then es - - pous'd our  
 pleas'd to in - - ter - - pose: Had he not then es - - pous'd our  
 pleas'd to in - - ter - - pose: Had he not then es - - pous'd our  
 pleas'd to in - - ter - - pose: Had he not then es - - pous'd our

cause, when men, when men, when men a - - gainst us rose.  
 cause, when men, when men, when men a - - gainst us rose.  
 cause, when men, when men, when men a - - gainst us rose.  
 cause, when men, when men, when men a - - gainst us rose.

2  
 Their wrath hath swallow'd us alive,  
 and rag'd without controul;  
 Their spite, and pride's united floods,  
 had quite o'erwhelm'd our soul.

3  
 But prais'd be our eternal Lord,  
 who rescu'd us that day;  
 Nor to their savage jaws gave up  
 our threaten'd lives a prey.

4  
 Secure in his Almighty Name,  
 our confidence remains;  
 Who, as he made both heav'n and earth,  
 of both sole monarch reigns.

(Gloria Patri.)  
 To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Second, and Fifth Verses of the  
**HUNDRED & TWENTY FIFTH PSALM.**

The Music by  
**J. LEACH.**

In the Repeat the 3d. Line Piano.

Tune?  
**ALEXANDRIA**  
 C. M.

**Tenor.**  
**Contra Tenor.**  
**AIR and PIANO FORTE or ORGAN.**

Who place on Si - - on's God their trust,  
 Who place on Si - - on's God their trust, like  
 Who place on Si - - on's God their trust, like  
 Who place on Si - - on's God their trust,

like Sion's rock shall stand; Like her im - - move - - a -  
 Si - - on's rock shall stand; Like her im - - move - - a -  
 Si - - on's rock shall stand; Like her im - - move - - a -  
 like Sion's rock shall stand; Like her im - - move - - a -

*f*  
 - ble - - be fix'd, by his Al - migh - ty hand.  
 - ble - - be fix'd, by his Al - migh - ty hand.  
 - ble - - be fix'd, by his Al - migh - ty hand.  
 - ble - - be fix'd, by his Al - migh - ty hand.

Look how the hills on ev'ry side  
 Jerusalem inclose:  
 So stands the Lord around his saints,  
 to guard them from their foes.

All those that walk in crooked paths,  
 the Lord shall soon destroy;  
 Cut off th'unjust, but crown the saints  
 with lasting peace and joy.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



*The First, Second, and Sixth Verses of the*  
**HUNDRED & TWENTY SIXTH PSALM**

*The Music  
 Composed Expressly  
 for this Week*

BY DAVID WEYMAN.

*Tune.*  
**EMANCIPATION**  
 C. M.

Plaintive.

Tenor.  
 Contra  
 Tenor.  
 AIR, and  
 PIANO FORTE  
 OR  
 ORGAN.

When Sion's God her sons re-call'd  
 When Sion's God her sons re-call'd  
 When Sion's God her sons re-call'd  
 When Sion's God her sons re-call'd from long cap-tivity, from  
 from long cap-ti-vi-ty,  
 from long cap-ti-vi-ty, long cap-ti-vi-ty, DUO 1<sup>st</sup> and 2<sup>d</sup> Trebles.  
 from long cap-ti-vi-ty, from long cap-ti-vi-ty, It seem'd at  
 long cap-ti-vi-ty, from long cap-ti-vi-ty, Organ *p*.  
 of what we wish'd to see.  
 of what we wish'd to see.  
 first a pleas-ing dream of what we wish'd to see.  
 of what we wish'd to see, what we wish'd to see.

2  
 But soon in unaccustom'd mirth  
 we did our voice employ;  
 And sung our great Restorer's praise,  
 in thankful hymns of joy.

3  
 Tho' he despond that sows his grain,  
 yet doubtless he shall come  
 To bind his full-ear'd sheaves, and bring  
 the joyful harvest home.

(Gloria Patri.)  
 To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Third, and Sixth Verses of the  
**HUNDRED & TWENTY SEVENTH PSALM**

The Music by the  
 REV. M. MADAN

Tune?  
 HUDDERSFIELD.

Andante.

C.M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE  
 or  
 ORGAN.

We build with fruitless cost, un-less the Lord the

pile sus-tain; Un-less the Lord the ci-ty keep, the

watchman wakes in vain, the watchman wakes in vain.

Supplies of life with ease to them  
 he on his saints bestows;  
 He crowns their labour with success,  
 their nights with sound repose.

Happy the man whose quiver's fill'd  
 with these prevailing arms;  
 He needs not fear to meet his foe,  
 at law, or war's alarms.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Second, and Fourth Verses of the  
**HUNDRED & TWENTY EIGHTH PSALM.**

The Music by  
 H. DELAMAIN.

Tune?  
 CLOYNE.  
 C. M.

Moderato.

Tenor.

Contra  
 Tenor.

AIR, and  
 PIANO FORTE  
 OR  
 ORGAN.

The man is bless'd who fears the Lord, not

on - ly wor - ship pays; But keeps his steps con -

- find with care to his ap - - point - ed ways.



He shall up -- on the sweet re -- turns of

He shall up -- on the sweet re -- turns of

He shall up -- on the sweet re -- turns of

He shall up -- on the sweet re -- turns of

his own la -- bour feed; With -- out de -- pen -- dence.

his own la -- bour feed; With -- out de -- pen -- dence.

his own la -- bour feed; With -- out de -- pen -- dence

his own la -- bour feed; With -- out de -- pen -- dence

live, and see his wish -- es all suc -- ceed.

live, and see his wish -- es all suc -- ceed.

live, and see his wish -- es all suc -- ceed.

live, and see his wish -- es all suc -- ceed.



Who fears the Lord shall pros--per thus; him

Who fears the Lord shall pros--per thus; him

Who fears the Lord shall pros--per thus; him

Who fears the Lord shall pros--per thus; him

Si--on's God shall bless, And grant him all his

Si--on's God shall bless, And grant him all his

Si--on's God shall bless, And grant him all his

Si--on's God shall bless, And grant him all his

days to see Je--ru--sa--lem's suc--cess. To

days to see Je--ru--sa--lem's suc--cess. To

days to see Je--ru--sa--lem's suc--cess. To

days to see Je--ru--sa--lem's suc--cess. To



Fa--ther, Son, and Ho--ly Ghost, the God whom

Fa--ther, Son, and Ho--ly Ghost, the God whom

Fa--ther, Son, and Ho--ly Ghost, the God whom

Fa--ther, Son, and Ho--ly Ghost, the God whom

we a--dore, Be Glo--ry; as it was, is

we a--dore, Be Glo--ry; as it was, is

we a--dore, Be Glo--ry; as it was, is

we a--dore, Be Glo--ry; as it was, is

now, and shall be e--ver--more.

now, and shall be e--ver--more.

now, and shall be e--ver--more.

now, and shall be e--ver--more.



The First, Second, and Third Verses of the  
**HUNDRED & TWENTY NINTH PSALM**

The Music by  
**THO. SMITH**

Tune?  
**FOUNDLINGS**  
 C. M.

**Moderato.**

**Tenor.**  
**Contra Tenor.**  
**AIR, and**  
**PIANO FORTE**  
**or**  
**ORGAN.**

From my youth up, may Is - rael say, they  
 oft have me as - sail'd; Re - duc'd me oft to  
 hea - vy straits, but ne - ver quite pre - vail'd.

They oft have plough'd my patient back,  
 with furrows deep and long;  
 But our just God has broke their chains,  
 and rescu'd us from wrong.

Defeat, confusion, shameful rout,  
 be still the doom of those,  
 Their righteous doom, who Sion hate,  
 and Sion's God oppose.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Second, Third, and Eighth Verses of the  
**HUNDRED & THIRTY-THIRD PSALM**

The Music by  
 DOCT<sup>r</sup> GREEN.

Tune,  
 WORKSWORTH.

In the Repeat the 3<sup>d</sup> line Piano, the 4<sup>th</sup> in Cho<sup>s</sup>.

Sotto voce *Larghetto*.

S. M.

Tenor.

Contra  
 Tenor.

AIR, and

PIANO FORTE  
 or  
 ORGAN.

From lowest depths of woe, to God I send my cry;

From lowest depths of woe, to God I send my cry;

From lowest depths of woe, to God I send my cry;

From lowest depths of woe, to God I send my cry;

Lord! hear my sup-pling voice, and gracious-ly re-ply.

Lord! hear my sup-pling voice, and gracious-ly re-ply.

Lord! hear my sup-pling voice, and gracious-ly re-ply.

Lord! hear my sup-pling voice, and gracious-ly re-ply.

2

Should'st thou severely judge,  
 who can the trial bear?  
 But thou forgiv'st, lest we despond,  
 and quite renounce thy fear.

3

My soul with patience waits  
 for thee the living Lord;  
 My hopes are on thy promise built,  
 thy never failing word.

4

Whose friendly streams to us  
 supplies in want convey:  
 A healing spring, a spring to cleanse  
 and wash our guilt away.

(Gloria Patri.)

To God, the Father, Son,  
 and Spirit, glory be;  
 As 'twas, and is, and shall be so  
 to all eternity.



# THE HUNDRED & THIRTY FIRST PSALM

The Music by  
M<sup>rs</sup> BEAUMONT

Tune?  
ST BERNARD'S  
C. M.

In the Repeat the 3<sup>d</sup> line Piano.  
Andante.

Tenor.  
Contra  
Tenor.  
AIR, and  
PIANO FORTE  
or  
ORGAN.

O Lord, I am not proud of heart, nor  
O Lord, I am not proud of heart, nor  
O Lord, I am not proud of heart, nor  
O Lord, I am not proud of heart, nor

cast a scornful eye: Nor my aspi- ring  
cast a scornful eye: Nor my aspi- ring  
cast a scornful eye: Nor my aspi- ring  
cast a scornful eye: Nor my aspi- ring

thoughts em- ploy in things for me too high.  
thoughts em- ploy in things for me too high.  
thoughts em- ploy in things for me too high.  
thoughts em- ploy in things for me too high.

2  
With infant innocence, thou know'st,  
I have myself demean'd;  
Compos'd to quiet, like a babe,  
that from the breast is weand.

3  
Like me let Isra'l hope in God,  
his aid alone implore;  
Both now and ever trust in him  
who lives for evermore.

(Gloria Patri.)  
To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Second, Third, and Fourth Verses of the  
**HUNDRED & THIRTY SECOND PSALM**

The Music by  
**JOMELLI.**

Tune?  
**JOMELLI.**

Sotto voce.

C. M.

Tenor.

Contra  
 Tenor.

AIR, and  
 PIANO FORTE  
 or  
 ORGAN.

The musical score is written for Tenor, Contra Tenor, and Piano Forte or Organ. It is in 3/2 time and C major. The lyrics are: "Let Da - - - - - vid, Lord - -, a con - - - - - stant place in thy re - - - - - mem - - - - - brance find; Let all the sor - - - - - rows he en - - - - - dur'd be". The score includes a piano introduction and a piano accompaniment. The lyrics are written below the staves.

Let Da - - - - - vid, Lord - -, a

a con - - - - -

Let Da - - - - - vid, Lord, a

Organ *p* Let Da - - - - - vid, Lord - -, a

con - stant place - - - - - in thy re - - - - - mem - - - - - brance

- - - - - stant place in thy re - - - - - membrance, in thy remembrance

con - - - - - stant place - - - - - in thy re - - - - - mem - - - - - brance

7 con - - - - - stant place in thy re - - - - - membrance, in thy remembrance

find; Let all the sor - - - - - rows he en - - - - - dur'd be

find; Let all the sor - - - - - rows he en - - - - - dur'd be

find; Org . . . . .

find; Let all the sor - - - - - rows he en - - - - - dur'd be



e--ver, be e--ver, be e-ver in thy mind. Re--  
 e-ver in thy mind. Re--  
 e--ver, be e--ver, be e-ver in thy mind. Re--  
 e--ver, be e--ver, be e-ver in thy mind. *Orgain p...*

--mem--ber what a so--lemn oath, Re-mem-ber,  
 --mem--ber what a so--lemn oath, Re-mem-ber,  
 --mem--ber what a so--lemn oath, *Org.....*  
 Re--

remember, remember what a so--lemn oath to thee,  
 remember, remember what a so--lemn oath to thee,  
 --mem--ber what a so--lemn oath to



to thee, to thee, his Lord, to thee, his Lord, he swore;  
 to thee, to thee, his Lord, to thee, his Lord, he swore;  
 thee, thee, to thee, his Lord, he

how to the mighty God he vow'd, to the mighty God he vow'd, whom Ja-cob's sons, whom  
 how to the mighty God he vow'd, to the mighty God he vow'd, whom Ja-cob's sons, whom  
 swore, Org. . . . . whom

Jacob's sons a---dore. I will not go in--  
 Jacob's sons a---dore. I will not go in--  
 Jacob's sons a---dore. I will not go in--  
 Organ. 6 7 6  
 Jacob's sons a---dore. I will



to my house, - - - - nor to my bed as -

- to my house, nor to my bed as - - - - cend, nor to my bed as -

- to my house, nor to my bed as - - - - cend, nor to my bed as -

not 7 go in - - to my house, nor 7 to my bed as -

- cend; No - - - soft re - - pose shall close my eyes, - - -

- cend; No soft re - - pose shall close my eyes, nor

- cend; No soft re - - pose shall close my eyes, nor

- cend; No soft re - - pose shall close my eyes, nor

- - - nor sleep my eye lids bend; 'Till for the

sleep, nor sleep my eye lids bend; 'Till for the

sleep - - - my eye lids bend; Org. . . . .

sleep, nor sleep my 7 eye 4 3 lids bend; 'Till for the



Lord's de - - sign'd a - - bode I mark  
 Lord's de - - sign'd a - - bode I mark - - - - the  
 Lord's de - - sign'd a - - bode I mark the ground,  
 the destin'd ground; till I a de - cent place of rest, of  
 des - - tin'd ground; till I a de - cent place of rest, place  
 a place  
 the des - tin'd ground, a place of rest, of  
 rest, of rest for Jacob's God have found.  
 of rest for Jacob's God, for Jacob's God have found.  
 of rest for Jacob's God, for Jacob's God have found.  
 rest, of rest for Jacob's God have found.



# THE HUNDRED & THIRTY THIRD PSALM

The Music  
Composed Expressly  
for this Work

By DAVID WEYMAN.

Tune?  
KILLALOE.

C. M.

Larghetto.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
OR  
ORGAN.

How vast must their ad - - - van - - - tage

How vast must their ad - - - van - - - tage

How vast must their ad - - - van - - - tage

How vast must their ad - - - van - - - tage

be! How great their

be! How great their

be! How great their

be! How great their

plea - - - sure prove! Who live - - like bre - - thren,

plea - - - sure prove! Who live - - like bre - - thren,

plea - - - sure prove! Who live - - like bre - - thren,

Melodia Sacra.

Volti Subito.



Tenor.

and con- - - sent in of - - -

in

and con- - - sent in of - - -

and con- - - sent in of - - -

1<sup>st</sup> time 2<sup>d</sup> Treble. 2<sup>d</sup> time.

fi- - - ces of love. who love.

1<sup>st</sup> time. 2<sup>d</sup> time.

of - - - fi- - - ces of love. love.

1<sup>st</sup> 2<sup>d</sup> time.

fi- - - ces of love. who love.

1<sup>st</sup> time. 2<sup>d</sup> time.

fi- - - ces of love. who love.

2

True love is like that precious oil,  
 which, pour'd on Aaron's head,  
 Ran down his beard, and o'er his robes  
 its costly moisture shed.

3

'Tis like refreshing dew, which does  
 on Hermon's top distil;  
 Or like the early drops that fall  
 on Sion's fruitful hill.

4.

For Sion is the chosen seat,  
 where the Almighty King  
 The promis'd blessing has ordain'd,  
 and life's eternal spring.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



# THE HUNDRED & THIRTY FOURTH PSALM

The Music by  
H. DELAMAIN

The Repeat Piano.

Tune?  
ELPHIN.

C.M.

Andante espressivo.

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
OF  
ORGAN.

Bless God, ye ser-vants, that at-

-tend up-on his so-lemn state;

That in his tem-ple, night by night, with

Melodia Sacra.

V. S.



humble rev'ence wait, That in his temple, night by

humble rev'ence wait, That in his temple, night by

humble rev'ence wait, That in his temple, night by

humble rev'ence wait, That in his temple, night by

night, *2<sup>d</sup> Treble. Contra Tenor Tacet.* with *tutti.*

night, *Trebles.* with humble rev'ence wait, with *tutti.*

night, *Organ p.* with humble, humble rev'ence wait, with *tutti.*

night, with

hum - - - ble rev' - - - rence wait,

hum - - - ble rev' - - - rence wait.

hum - - - ble rev' - - - rence wait.

hum - - - ble rev' - - - rence wait.

2

(Gloria Patri.)

Within his house lift up your hands,  
and bless his holy Name;  
From Sion bless thy Isra'el, Lord,  
who earth and heav'n didst frame.

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Second, Third, and Twenty-First Verses of the  
**HUNDRED & THIRTY FIFTH PSALM.**

The Music by  
**RICH. TAYLOR**

Tune  
**RICHMOND.**

C. M.

**Vivace.**

**Tenor.**

**Contra  
 Tenor.**

**AIR, and**

**PIANO FORTE  
 or  
 ORGAN.**

O praise the Lord with one consent, and

O praise the Lord with one consent, and

O praise the Lord with one consent, and

O praise the Lord with one consent, and

mag - ni - fy his Name, and magni - fy his Name; Let

mag - ni - fy his Name, and magni - fy his Name; Let

mag - ni - fy his Name, and magni - fy his Name; Let

mag - ni - fy his Name, and magni - fy his Name; Let

2<sup>d</sup> Treble. Tenor Silent.

all the servants of the Lord his wor - thy praise pro - claim,

all the servants of the Lord

Treble 1<sup>mo</sup>

all the servants of the Lord his wor - thy praise pro - claim,

Organ *p.*

all the servants of the Lord

V. S.



his worthy praise pro-claim. Halle-lujah, Halle-lujah,

his worthy praise pro-claim. Halle-lujah, Halle-lujah,

his - worthy praise, his worthy praise pro-claim. Halle-lujah, Halle-lujah,

his worthy, wor- - thy praise pro- - claim. Halle-lujah, Halle-lujah,

Halle - lu - - jah, Halle-lujah, Halle-lujah, Halle - lu - - jah.

Halle - lu - - jah, Halle-lujah, Halle-lujah, Halle - lu - - jah.

Halle - lu - - jah, Halle-lujah, Halle-lujah, Halle - lu - - jah.

Halle - lu - - jah, Halle-lujah, Halle-lujah, Halle - lu - - jah.

2

Praise him all ye that in his house  
attend with constant care;  
With those that to his utmost courts  
with humble zeal repair.

3

For this our truest int'rest is,  
glad hymns of praise to sing;  
And with loud songs to bless his Name,  
a most delightful thing.

4

Let all with thanks his wondrous works  
in Sion's courts proclaim;  
Let them in Salem, where he dwells,  
exalt his holy Name.

(Gloria Patri.)

To Father, Son, and Holy Ghot,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Fourth, Seventh, and Twenty Fifth Verses of the  
**HUNDRED & THIRTY SIXTH PSALM.**

The Music by  
**M<sup>r</sup> HORNE**

Tune.  
**RANELAGH**

P. M.

*Andante.*

**Tenor.**

**Contra  
 Tenor.**

**AIR, and**

**PIANO FORTE  
 OR  
 ORGAN.**

To God, the mighty Lord, your joy-ful

thanks re-peat;

As

thanks re-peat; To him due praise af-ford, As

TRIO.

thanks re-peat; To him due praise af-ford, As

thanks re-peat; To him due praise af-ford, As

*Vivace.*

good as he is great:

good as he is great:

for God does prove our constant

Treble

good as he is great:

for God does prove our constant

*Vivace.*

good as he is great:

Organ *p.*



*tutti*  
 for God does prove our constant friend; his boundless love shall ne-ver  
*tutti*  
 friend; his boundless love shall ne-ver end, his boundless love shall ne-ver  
*tutti*  
 friend; his boundless love shall ne-ver end his boundless love shall ne-ver  
*tutti*  
 for God does prove our constant friend; his boundless love shall ne-ver

end, his boundless love shall ne-ver end.  
 end, his boundless love shall ne-ver end.  
 end, his boundless love shall ne-ver end.  
 end, his boundless love shall ne-ver end.

2  
 By his Almighty hand  
 Amazing works are wrought;  
 The heavens by his command  
 Were to perfection brought.  
 For God does prove  
 our constant friend;  
 His boundless love  
 shall never end.

3  
 Thro' heav'n he did display  
 His num'rous hosts of light;  
 The sun to rule by day,  
 The moon and stars by night.  
 For God does prove  
 our constant friend;  
 His boundless love  
 shall never end.

4  
 He does the food supply  
 On which all creatures live:  
 To God who reigns on high  
 Eternal praises give.  
 For God will prove  
 our constant friend;  
 His boundless love  
 shall never end.

(Gloria Patri.)  
 To God the Father, Son,  
 And Spirit, ever blest,  
 Eternal Three in One,  
 All worship be address'd;  
 As heretofore  
 it was, is now,  
 and shall be so  
 For evermore.



The First, Second, Third, Fourth, and Fifth Verses of the  
**HUNDRED & THIRTY-SEVENTH PSALM.**

The Music by  
NICHOLAS DELAMAIN.

Tune!  
DELAMAIN.

D. L. M.

Lively.

Tenor.

Contra  
Tenor.

PIANO, and

PIANO FORTE  
or  
ORGAN.

When we, our wea-ried limbs to rest, sat

When we, our wea-ried limbs to rest, sat

When we, our wea-ried limbs to rest, sat

When we, our wea-ried limbs to rest, sat

down by proud Eu-phra-tes' stream, We wept, with dole-ful

down by proud Eu-phra-tes' stream, We wept, with dole-ful

down by proud Eu-phra-tes' stream, We wept, with dole-ful

down by proud Eu-phra-tes' stream, We wept, with dole-ful

thoughts op-pressed, And Si-on was our mourn-ful theme.

thoughts op-pressed, And Si-on was our mourn-ful theme.

thoughts op-pressed, And Si-on was our mourn-ful theme.

thoughts op-pressed, And Si-on was our mourn-ful theme.



Our harps, that when with joy we sung, Were wont their  
 Our harps, that when with joy we sung, Were wont their  
 Org. Our harps, that when with joy we sung, Were wont their  
 Our harps, that when with joy we sung, Were wont their

tune-ful parts to bear; With silent strings neglected  
 tune-ful parts to bear; With silent strings neglected  
 tune-ful parts to bear; With silent strings neglected  
 tune-ful parts to bear; With silent strings neglected

hung On willow trees that wither'd there.  
 hung On willow trees that wither'd there.  
 hung On willow trees that wither'd there.  
 hung On willow trees that wither'd there.

2

Mean while our foes, who all conspir'd  
 To triumph in our slavish wrongs,  
 Music and mirth of us requir'd,  
 "Come, sing us one of Sion's songs,"  
 How shall we tune our voice to sing,  
 Or touch our harp with skilful hands?  
 Shall hymns of joy to God our King  
 Be sung by slaves in foreign lands?

3

O Salem, our once happy seat!  
 When I of thee forgetful prove,  
 Let then my trembling hand forget  
 The speaking strings with art to move!  
 To Father, Son, and Holy Ghost,  
 The God whom earth and heav'n adore,  
 Be Glory; as it was of old,  
 Is now, and shall be evermore.



*The First, Second, Third, and Eighth Verses of the*  
**HUNDRED & THIRTY EIGHTH PSALM**

*The Music  
 Composed Expressly  
 for this Work*

*By the late M<sup>rs</sup>. HOLDEN.*

*Tune?*  
**BONEILL.**

C. M.

**Lively.**

**Tenor.**  
**Contra  
 Tenor.**  
**AIR, and**  
**PIANO FORTE**  
**or**  
**ORGAN.**

With my whole heart, my God and King, thy  
 With my whole heart, my God and King, thy  
 With my whole heart, my God and King, thy  
 With my whole heart, my God and King, thy

praise I will pro--claim; Be--fore the Gods--with  
 praise I will pro--claim; Be--fore the Gods--with  
 praise I will pro--claim; Be--fore the Gods--with  
 praise I will pro--claim; Be--fore the Gods with

joy will sing, and bless thy ho--ly Name.  
 joy will sing, and bless thy ho--ly Name.  
 joy will sing, and bless thy ho--ly Name.  
 joy will sing, and bless thy ho--ly Name.

2  
 I'll worship at thy sacred seat,  
 and, with thy love inspir'd,  
 The praises of thy truth repeat,  
 o'er all thy works admir'd.

3  
 Thou graciously inclin'dst thine ear,  
 when I to thee did cry;  
 And when my soul was press'd with fear,  
 didst inward strength supply.

Melodia Sacra.

4  
 The Lord, whose mercies ever last,  
 shall fix my happy state;  
 And mindful of his favours past,  
 shall his own work complete.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Second, Ninth, and Twenty-Third Verses of the  
**HUNDRED & THIRTY-NINTH PSALM.**

The Music  
 Composed Expressly  
 for this Work.

by DAVID WEYMAN.

Tune?  
 BELVEDERE

Vivace.

L.M.

Tenor.

Contra  
 Tenor.

AIR, and  
 PIANO FORTE  
 or  
 ORGAN.

Thou, Lord, by strict - est search hast

Thou, Lord, by strict - est search hast

Thou, Lord, by strict - est search hast

Thou, Lord, by strict - est search hast

known My ri - - sing up and ly - - ing

known Treble.

known My ri - - sing up and ly - - ing

known

down, My ri - - sing up and ly - - ing down;

My ri - - sing up and ly - - ing down;

down, My ri - - sing up and ly - - ing down;

My ri - - sing up and ly - - ing down;



My se-cret thoughts are known to

My se-cret thoughts are known to

Org. My se-cret thoughts are known to

My se-cret thoughts are known to

2<sup>d</sup> Treble. thee; Known, long be-fore... con-ceive'd by

thee; Treble. thee; Known, long be-fore... con-ceive'd by

Organ *p*. thee;

*ff* Tenor. me, Known. long be-fore con-ceive'd by me.

Known. long be-fore con-ceive'd by me.

*ff* me, Known. long be-fore con-ceive'd by me.

Known long be-fore con-ceive'd by me.

Thine eye my bed and path surveys,  
My public haunts and private ways;  
Thou know'st what 'tis my lips would vent,  
My yet unutter'd words' intent.

If I the morning's wings could gain,  
And fly beyond the western main:  
Thy swifter hand would first arrive,  
And there arrest thy fugitive.

Melodia Sacra.

Search, try, O God, my thoughts and heart,  
If mischief lurks in any part;  
Correct me where I go astray,  
And guide me in thy perfect way.

Gloria Patri.

To Father, Son, and Holy Ghost,  
The God whom earth and heav'n adore,  
Be Glory; as it was of old,  
Is now, and shall be evermore.



The Fourth, Seventh, and Twelfth Verses of the  
**HUNDRED & FORTIETH PSALM.**

The Music by the  
 REV. M. MADAN

Tune,  
 WEYBRIDGE.  
 C. M.

Plaintive.

Tenor.

Contra  
 Tenor.

AIR, and  
 PIANO FORTE  
 or  
 ORGAN.

from wick-ed hands, nor leave my  
 from wick-ed hands, nor leave my  
 Pre-serve me, Lord, from wick-ed hands, nor leave my  
 from wick-ed hands, nor leave my  
 soul for--lorn, A prey to sons of vi--o--lence,  
 soul for--lorn, A prey to sons of vi--o--lence, who  
 Trebles.  
 soul for--lorn, A prey to sons of vi--o--lence, who  
 soul for--lorn, A prey to sons of vi--o--lence, who  
 have my ru--in sworn, who have my ru--in sworn.  
 have my ru--in sworn, who have my ru--in sworn.  
 have my ru--in sworn, who have my ru--in sworn.

2

O Lord, the God, whose saving strength  
 kind succour did convey,  
 And cover'd my advent'rous head  
 in battle's doubtful day.

3

God will assert the poor man's cause,  
 and speedy succour give:  
 The just shall celebrate his praise,  
 and in his presence live.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Second, and Eighth Verses of the  
**HUNDRED & FORTY FIRST PSALM.**

BY JOHN ELLIOTT.

Tune.  
**KILMORE**

Plaintive.

C. M.

Tenor.

Contra  
 Tenor.

AIR, and  
 PIANO FORTE  
 or  
 ORGAN.

To thee, O Lord, my cries as - - cend,

to my re - lief: And with ac - - cus - tom'd pi - ty

haste to my re - - lief: And with ac - - cus - tom'd pi - ty

the ac - cents of my grief.

hear the ac - cents of my grief, the ac - cents of my grief.

hear the ac - cents of my grief, the ac - cents of my grief.

hear Organ . . . . . the ac - cents of my grief.

2  
 Instead of offerings, let my pray'r  
 like morning incense rise;  
 My lifted hands supply the place  
 of ev'ning sacrifice.

3  
 But, Lord, to thee I still direct  
 my supplicating eyes;  
 O leave not destitute my soul,  
 whose trust on thee relies.

(Gloria Patri.)  
 To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.

Melodia Sacra.



*The First, Fourth, Fifth, and Seventh Verses of the*  
**HUNDRED & FORTY SECOND PSALM.**

*The Music by*  
**HANDEL.**

*Tune of*  
**DERRY.**

*Andante. sotto voce.* S. M.

**2<sup>d</sup> Voice.** To God with mournful voice in deep dis-tress I

**Primo and Organ.** To God with mournful voice in deep dis-tress I

pray'd, in deep distress I pray'd; in deep dis-tress I pray'd;

pray'd, in deep distress I pray'd; in deep dis-tress I pray'd;

pray'd, in deep distress I pray'd; in deep dis-tress I pray'd;

*2<sup>d</sup> time a little Forte.*

Made him the um-pire of my cause, my wrongs be-fore him laid.

Made him the umpire of my cause, my wrongs be-fore him laid.

Made him the um-pire of my cause, my wrongs be-fore him laid.

2  
 I look'd, but found no friend  
 to own me in distress;  
 All refuge fail'd, no man vouchsaf'd  
 his pity or redress.

3  
 To God, at last, I pray'd,  
 thou, Lord, my refuge art;  
 My portion in the land of life,  
 till life itself depart,

Melodia Sacra.

4  
 That I may praise thy Name,  
 my soul from prison bring;  
 Whilst of thy kind regard to me  
 assembled saints shall sing.

(Gloria Patri.)

To God the Father, Son,  
 and Spirit, glory be;  
 As 'twas, and is, and shall be so  
 to all eternity.



*The First, Second, Eighth, and Tenth Verses of the*  
**HUNDRED & FORTY THIRD PSALM**

*The Music  
 Composed Expressly  
 for this Work*

BY JOHN ELLIOTT.

*Tune?*  
**LUCAN.**

Plaintive.

C. M.

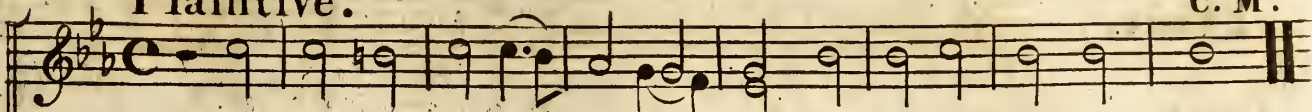
Tenor.

Contra  
 Tenor.

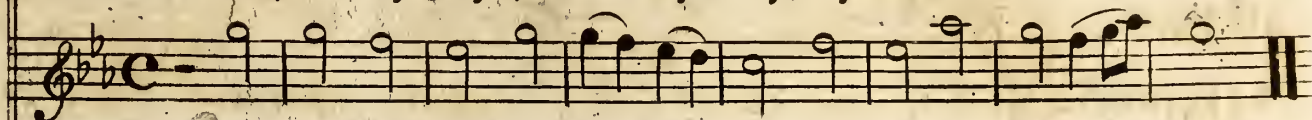
AIR, and

PIANO FORTE

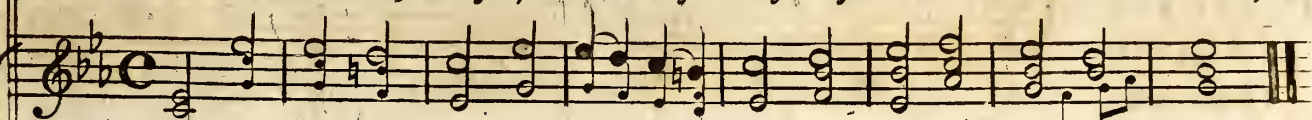
OR  
 ORGAN.



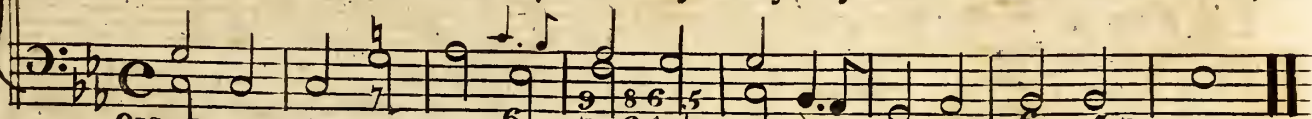
Lord, hear my pray'r, & to my cry thy wonted audience lend;



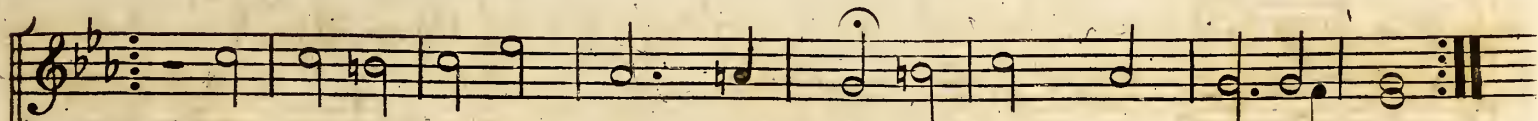
Lord, hear my pray'r, & to my cry thy wonted audience lend;



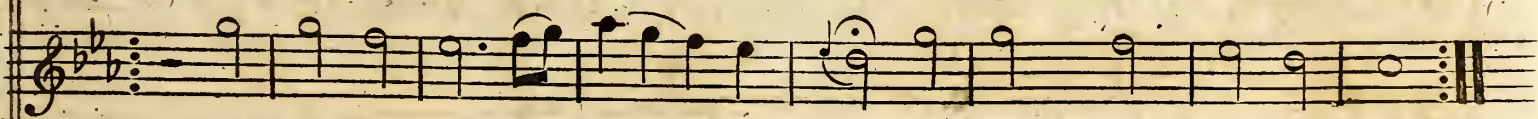
Lord, hear my pray'r, & to my cry thy wonted audience lend;



Lord, hear my pray'r, & to my cry thy wonted audience lend;



In thy ac-custom'd faith and truth a gra-cious answer send.



In thy ac-custom'd faith and truth a gra-cious answer send.



In thy ac-custom'd faith and truth a gra-cious answer send.



In thy ac-custom'd faith and truth a gra-cious answer send.

2

Nor at thy strict tribunal bring  
 thy servant to be try'd;  
 For in thy sight no living man  
 can e'er be justify'd.

3

Thy kindness early let me near,  
 whose trust on thee depends;  
 Teach me the way where I should go:  
 my soul to thee ascends.

Melodia Sacra.

4

Thou art my God, thy righteous will  
 instruct me to obey;  
 Let thy good spirit lead and keep  
 my soul in thy right way.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 the God whom we adore,  
 Be Glory; as it was, is now,  
 and shall be evermore.



The First, Ninth, and Fifteenth Verses of the  
**HUNDRED & FORTY FOURTH PSALM**

The Music by  
**H. DELAMAIN**

Tune?  
**CORK.**

In the Repeat, the 3.<sup>d</sup> Line Piano:  
**Moderato.**

L. M.

**Tenor.**  
**Contra Tenor.**  
**AIR and**  
**PIANO FORTE**  
**or**  
**ORGAN.**

For e - - - ver blest be God the Lord, Who  
 For e - - - ver blest be God the Lord, Who  
 org. For e - - - ver blest be God the Lord, Who  
 For e - - - ver blest be God the Lord, Who  
 does his need - - ful aid im - - part, At once both strength &  
 does his need - - ful aid im - - part, At once both strength &  
 does his need - - ful aid im - - part, At once both strength &  
 does his need - - ful aid im - - part, At once both strength &  
 skill af - - ford To wield my arms with warlike art.  
 skill af - - ford To wield my arms with war - like art.  
 skill af - - ford To wield my arms with war - like art.  
 skill af - - ford To wield my arms with war - like art.

2

So I to thee, O King of kings,  
 In new made hymns my voice shall raise,  
 And instruments of various strings  
 Shall help me thus to sing thy praise.

3

Thrice happy is that people's case,  
 Whose various blessings thus abound;  
 Who God's true worship still embrace,  
 And are with his protection crown'd.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
 The God whom earth and heav'n adore,  
 Be Glory; as it was of old,  
 Is now, and shall be evermore.



*The First, Fifth, and Twelfth Verses of the*  
**HUNDRED & FORTY FIFTH PSALM**

*The Music by*

*Tune,*  
**SUMMER HILL**  
 C. M.

**Moderato.**

Tenor.

Contra  
Tenor.

AIR, and

Piano Forte  
OR  
ORGAN.

Thee I will bless, my God and King, thy

thy endless praise pro-claim; This tri- bute  
 endless praise, thy endless praise pro-claim; This tribute dai- ly

daily I will bring, and e-ver bless thy name.  
 ly I will bring, and e-ver bless thy name.  
 I... will bring, and e-ver bless thy name, and e-ver bless thy name.  
 daily I will bring, and e-ver bless thy name.



Andante.

*Andante.*

Halle--lujah, A--men. Halle--lu-jah, Halle--

Treble  
Halle--lujah, Halle--lu-jah, A--men. Halle--lu-jah, Halle--

Bass  
*Organ p.*  
Halle--lujah, Halle--lujah, Halle--lujah, A--men. Halle--lu-jah, Halle--

Adagio

The image shows a page from a musical score, likely a vocal or instrumental setting of a hymn. The title "Hallelujah" is written in a decorative, calligraphic font at the top center. Below the title, the tempo "Adagio" is indicated. The score consists of five staves, each with a key signature of one sharp (F#) and a common time signature (C). The first four staves are vocal parts, and the fifth is a basso continuo part. The lyrics "Hallelujah, Halle - lujah, A - - men." are written below each staff. The music is in a Baroque style, with ornate notation and a focus on harmonic structure. The page is numbered "6" in the bottom right corner.

**Hallelujah**

*Adagio*

— lujah, Halle — lujah, A — — men. A — — — men, A — — — — men.

— lujah, Halle — lujah, A — — men. A — — — men, A — — — — men.

— lujah, Halle — lujah, A — — men. A — — — men, A — — — — men.

— lujah, Halle — lujah, A — — men. A — — — men, A — — — — men.

6

2

Whilst I thy glory and renown,  
and wond'rous works express;  
The world with me thy might shall own,  
and thy great pow'r confess.

3

God's glorious works in ancient date,  
shall thus to all be known;  
And thus his kingdom's royal state  
with public splendor shown.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



*The First, Fifth, Sixth and Tenth Verses of the*  
**HUNDRED & FORTY SIXTH PSALM**

*The Music by*

*Finch.*  
 MORNING SONG

**Vivace.**

**C. M.**

**Tenor.**

**Contra  
Tenor.**

**AIR, and**

**PIANO FORTE**

**OR  
ORGAN.**

O praise the Lord, and thou..., my

O praise the Lord, and thou, my

O praise the Lord..., and thou..., my

O praise the Lord, and thou, my

soul, for e - - - ver bless his Name; His

soul, for e - - - ver bless his.... Name;

soul, for e - - - ver bless his.... Name; His

soul, for e - - - ver bless his Name;

won - - - drous love, while life..... shall last,

His won - - - drous love, while life shall last,

won - - - drous love, while life..... shall last, his

His won - - - drous love, while life... shall



his wondrous love, while life shall last, ...

his wondrous love, while life shall last,

won- - - drous love, while life . . . . shall last, . . . my

last, his won- - - drous love, while life shall last, . . . my

my constant praise shall claim.

my constant praise shall claim.

con- - - stant praise shall claim.

con- - - stant praise shall claim.

2

Then happy he, who Jacobs' God  
for his protector takes;  
Who still, with well plac'd hope, the Lord  
his constant refuge makes.

3

The Lord, who made both heav'n and earth,  
and all that they contain,  
Will never quit his stedfast truth,  
nor make his promise vain.

4

The God, that does in Sion dwell,  
is our eternal King:  
From age to age his reign endures;  
let all his praises sing.

Gloria Patri.

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



*The First, Seventh, Eighth, and Twelfth Verses of the*  
**HUNDRED & FORTY SEVENTH PSALM**

*The Music by*  
**RICH TAYLOR**

*Tune?*  
**MOUNTJOY**  
 C. M.

Tenor.

Contra  
 Tenor.

**PIANO FORTE**  
 or  
**ORGAN.**

**Spiritoso.**

O praise the Lord with hymns of

O praise the Lord with hymns of

O praise the Lord with hymns . . . . . of

O praise the Lord . . . . . with hymns of

joy, and ce\_le\_brate his fame, and ce\_\_le - brate his fame;

joy; and ce\_le\_brate his fame, and ce\_\_le - brate his fame;

joy, and ce\_le\_brate his fame, and ce\_\_le - brate his fame;

joy, and ce\_le\_brate his fame, and ce - le - brate his fame;

For pleasant, good, and come - ly 'tis . . . . . to

For pleasant, good, and come - ly 'tis . . . . . to

For pleasant, good, and come - ly 'tis . . . . . to

For pleasant, good, and come - ly 'tis . . . . . to



praise his ho - - ly Name,

praise his ho - - ly Name, DUO. Treble and Bass.

praise his ho - - ly Name, For pleasant good and

praise his ho - - ly Name, For pleasant good and

to praise his ho - - ly Name.

come - ly 'tis to praise his ho - - ly Name.

come - ly 'tis to praise his ho - - ly Name.

2

To God, the Lord, a hymn of praise  
with grateful voices sing;  
To songs of triumph tune the harp,  
and strike each warbling string.

3

He covers heav'n with clouds, and thence  
refreshing rain bestows;  
Thro' him on mountain-tops, the grass  
with wondrous plenty grows.

4

Let Sion and Jerusalem  
to God their praise address:  
Who fenc'd their gates with massy bars,  
and does their children bless.

(Gloria Patri.)

To Father, Son, and Holy Ghost,  
the God whom we adore,  
Be Glory; as it was, is now,  
and shall be evermore.



The First, Third, and Fourteenth Verses of the  
**HUNDRED & FORTY EIGHTH PSALM**

The Music by

Tune by  
 ELSHAM.

Moderato.

2<sup>d</sup> Treble. Tenor silent. M.

Tenor.

Contra  
 Tenor.

AIR, and  
 PIANO FORTE  
 OR  
 ORGAN.

Ye bound-less realms of joy, Ex-alt your

Ye bound-less realms of joy, Ex-alt your

Ye bound-less realms of joy, Ex-alt your

Ye bound-less realms of joy, Ex-alt your

Ma-ker's fame; His praise your songs em-ploy A-

Ma-ker's fame; His praise your songs em-ploy A-

Ma-ker's fame; His praise your songs em-ploy A-

Ma-ker's fame; His praise your songs em-ploy A-

a-bove, a-bove the star-ry frame;

-bove the star-ry frame, a-bove the star-ry frame;

-bove the star-ry frame;

a-bove a-bove the star-ry frame;



Your voi-ces raise, Ye che-ru-bim, And  
 Your voi-ces raise, Ye che-ru-bim, And  
 Your voi-ces raise, Ye che-ru-bim, And  
 Your voi-ces raise, Ye che-ru-bim, And

Se-raphim, To sing his praise.  
 Se-raphim, To sing, To sing his praise.  
 Se-raphim, To sing, To sing his praise.  
 Se-raphim, To sing his praise.

2

Thou moon, that rul'st the night,  
 And sun, that guid'st the day;  
 Ye glitt'ring stars of light  
 To him your homage pay;  
 His praise declare,  
 Ye heav'ns above,  
 And clouds, that move  
 In liquid air.

3

His chosen saints to grace,  
 He sets them up on high,  
 And favours Isra'l's race,  
 Who still to him are nigh.  
 O therefore raise  
 Your grateful voice,  
 And still rejoice  
 The Lord to praise.

(Gloria Patri.)

To God, the Father, Son,  
 And Spirit ever blest,  
 Eternal Three in One,  
 All worship be address'd;  
 As heretofore  
 It was, is now,  
 And shall be so  
 For evermore.



The First, and Second Verses of the  
**HUNDRED & FORTY NINTH PSALM**

The Music by  
**G. F. HANDEL.**

In the Repeat, the 3.<sup>d</sup> line Piano.

Tunel.  
**HANOVER.**

P. M.

**Andante.**

**Tenor.**

**Contra  
 Tenor.**

**AIR, and  
 PIANO FORTE  
 OR  
 ORGAN.**

O praise ye the Lord, pre-pare your glad voice; his praise in the great as-

sem-bly to sing; In our great Cre--a--tor, let Is--ra'el re--joice;

**ff** And children of Si-on, be glad in their King.

Let them his great Name  
 extol in the dance;  
 With timbrel and harp  
 his praises express;  
 Who always takes pleasure  
 his saints to advance,  
 And with his salvation  
 the humble to bless.

Melodia Sacra.

By Angels in Heav'n  
 of every degree,  
 And Saints upon Earth,  
 all praise be address'd;  
 To God in Three Persons,  
 one God ever bless'd;  
 As it has been, now is,  
 & always shall be.



*The First, Second, Third, and Sixth Verses of the*  
**HUNDRED & FIFTIETH PSALM**

*The Music*  
*Composed*

*By the* REV. M. MADAN.

*Tune?*  
**DENMARK**

*Andante Maestoso sotto voce.*

*L.M. 4 Verses.*

Tenor.

Contra  
Tenor.

AIR, and  
PIANO FORTE  
or  
ORGAN.

O praise the Lord in that blest place, From whence his good-ness

O praise the Lord in that blest place, From whence his good-ness

O praise the Lord in that blest place, From whence his good-ness

O praise the Lord in that blest place, Bass voice silent.

large-ly flows; Praise him in heav'n, where he his face un-veil'd in

large-ly flows; Praise him in heav'n, where he his face un-veil'd in

large-ly flows; Praise him in heav'n, where he his face un-veil'd in

Praise him in heav'n, where he his face un-veil'd in

per-ect glo-ry shows, un-veil'd in per-ect glo-ry shows.

per-ect glo-ry shows, un-veil'd in per-ect glo-ry shows.

per-ect glo-ry shows, un-veil'd in per-ect glo-ry shows.

per-ect glo-ry shows, un-veil'd in per-ect glo-ry shows.



## TRIO. TREBLE, CONTRA TENOR &amp; BASS.

## Larghetto.

Contra  
Tenor.

Treble.

Organ.

Bass.

Praise him for all the migh--ty acts which he in

Praise him for all the migh--ty acts which he in

Praise him for all the migh--ty acts which he in

our be---half has done; His kind-ness this re-

our be---half has done; His kind-ness this re-

our be---half has done; His kind-ness this re-

turn ex--acts, With which our praise should e---qual

turn ex--acts, With which our praise should e---qual

turn ex--acts, With which our praise should e---qual

run, With which our praise should e---qual run.

run, With which our praise should e---qual run.

run, With which our praise should e---qual run.



## Chorus.

Andante Maestoso.

Tenor.

Contra  
Tenor.

AIR, and

PIANO FORTE

or

ORGAN.

*ff*

Make rocks and

*ff**ff*

Let the shrill trum\_pets war---like voice Make rocks and

*ff**ff*

Let the shrill trum\_pets war---like voice Make rocks and

Loud Organ. . . . .

*ff*

Make rocks and

Unis.

hills his praise re--bound; Praise him with harp's me--lo--dious

Unis.

hills his praise re--bound; Praise him with harp's

Unis.

hills his praise.... re--bound; Praise him with harp's me--lo--dious

Unis.

hills his praise re--bound; Praise him with harp's

Organ.

Organ *p*.

noise,

And gen\_tle psaltry's sil--ver sound, And

me--lo--dious noise, And gen\_tle psaltry's sil--ver sound, And

noise, me--lo--dious noise, And gen\_tle psaltry's sil--ver sound, And

me--lo--dious noise, And gentle psaltry's sil--ver sound, And



gen-tle psal-try's sil-ver sound, And gen-tle, gen-tle

gen-tle psal-try's sil-ver sound, And gen-tle, gen-tle

gen-tle psal-try's sil-ver sound, And gen-tle, gen-tle

gen-tle psal-try's sil-ver sound, And gen-tle, gen-tle

psal-try's sil-ver sound. Let all that vi-tal

psal-try's sil-ver sound. Let all that vi-tal

psal-try's sil-ver sound. Let all that vi-tal

psal-try's sil-ver sound. Let all that vi-tal

breath en-joy, The breath he does to them... af-ford,

breath en-joy, The breath he does to them... af-ford,

breath en-joy, The breath he does to them... af-ford,

breath en-joy, The breath he does to them... af-ford,



*ff*

In just re- turns of praise employ . . . ; Let ev' - - ry

*ff*

In just re- turns of praise em - ploy;

*ff*

In just re- turns of praise em - ploy; Let ev' - - ry crea - - ture

*ff*

In just re- turns of praise em - ploy; Let ev' - - ry crea - - ture

2<sup>d</sup> Treble, Tenor silent.

creature praise the Lord . . . , praise the Lord, Let ev' - - ry crea - ture

Let ev' - ry crea - ture praise the Lord,

praise . . the Lord . . . , praise the Lord, Let ev' - - ry crea - ture

*Organ p.*

praise the Lord . . . , praise the Lord,

*Tenor. ff*

praise the Lord, Let ev' - ry crea - - ture praise the Lord.

*ff*

Let ev' - ry crea - ture praise the Lord.

*ff*

praise the Lord, Let ev' - - - ry crea - ture praise the Lord.

*ff*

Let ev' - ry crea - ture praise the Lord.



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*Melodia Sacra.*



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*Melodia Sacra*  
OR  
**THE PSALMS OF DAVID,**

*The Music Composed by the most celebrated*

*Authors Ancient & Modern*

*Adapted to the Version of the*

**ONE HUNDRED AND FIFTY PSALMS,**

*Authorized and Sung in the United Churches*

*of England and Ireland with*

**HYMNS, ANTHEMS & CHORUSES.**



*Arranged by*  
**DAVID WEYMAN,**

*Member of the CATHEDRALS of Christ Church*

*AND*  
**S<sup>t</sup>. Patrick Dublin,**

*FOR*  
**ONE, TWO, THREE OR FOUR VOICES,**

*with a Figured Bass for the*

**Organ or Piano Forte.**





THE HISTORY OF THE  
CITY OF LONDON

FROM THE FOUNDATION OF THE CITY  
TO THE PRESENT TIME

BY JOHN STOW  
ESQ.

THE SECOND EDITION  
REVISED AND CORRECTED  
BY JOHN STOW  
ESQ.



# CHRISTMAS ANTHEM

THE MUSIC BY MR. JOSEPH KEY.

WORDS FROM ST. LUKE. CHAP. 2. V. 8. 9. 10. 11. 12. 13 & 14.

Andante.

P. FORTE  
or  
ORGAN.

*p* Sym. Staccato

TREBLE SOLO.

There were shepherds

a - biding in the field,

keeping

Sym.

Song.

Sym.

Song.

watch,

keeping watch

o - ver their flocks by night.

There were

Sym.

Song.

Sym.

Song.



shepherds abiding in the field, keeping watch, keeping watch o-ver their

flocks by night, keeping watch, keeping watch o-ver their flocks by night.

Sym.

### Cho<sup>s</sup>. Andante.

Treble.  
(or Air)

Counter  
Tenor.

Tenor.

Bass.

Piano  
Forte,  
or  
Organ.

And lo! and lo! the Angel of the Lord came up-on them, came up-

And lo! and lo! the Angel of the Lord came up-on them,

And lo! and lo! the Angel of the Lord came up-on them,

And lo! and lo! the Angel of the Lord came up-on them,



on them, came up on them, and the glory, and the glory, and the glory of the

came up on them, and the glory, and the glory, and the glory of the

came up on them, and the glory of the

came up on them, and the glory of the

5 — 6 — 6 — 5 3 4 2 5 3 6 5 3 6 6 —

Lord shone round about them, shone round about them, & they were sore afraid, & they were sore a

Lord shone round about them, and they were sore afraid, & they were sore a

Lord shone round about them, and they were sore afraid, & they were sore a

Lord shone round about them, and they were sore afraid, & they were sore a

5 3 6 5 4# 6 5 4# 6 6 5 4# 5 6 6 4 5 7 3



Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the voices are: - fraid. The piano part is marked with a 'Sym.' (Symphony) and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

**Treble.** *Solo.*

**P. Forte. or Organ.**

**ALLEGRETTO.** And the An - - - gel said... un - - - to .... them,

The Treble staff shows a solo melodic line. The P. Forte or Organ part consists of two staves (treble and bass) with a 3/4 time signature. The organ part provides a harmonic accompaniment for the vocal line.

A piano accompaniment section with two staves (treble and bass). The lyrics are: fear not; for, be - - hold! I bring you glad ti - dings, glad tidings; The piano part features a steady, rhythmic accompaniment with some melodic movement in the right hand.

A piano accompaniment section with two staves (treble and bass). The lyrics are: loud Organ. unis. The piano part features a more complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

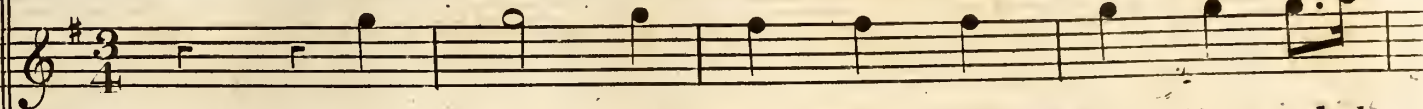


## Chorus.

Treble.

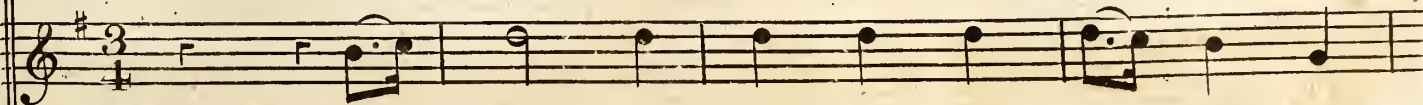


Be - - hold! I bring you glad ti - dings, glad

Counter  
Tenor.

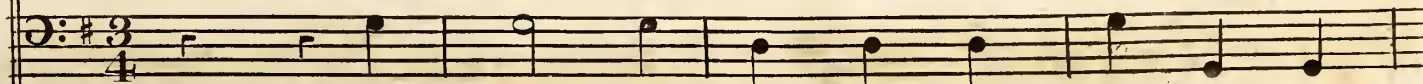
Be - - hold! I bring you glad ti - dings, glad

Tenor.



Be - - hold! I bring you glad ti - dings, glad

Bass.

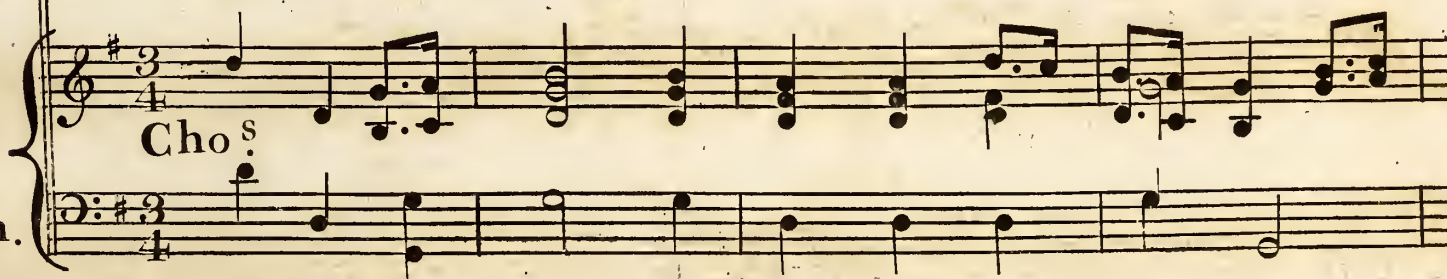


Be - - hold! I bring you glad ti - dings, glad

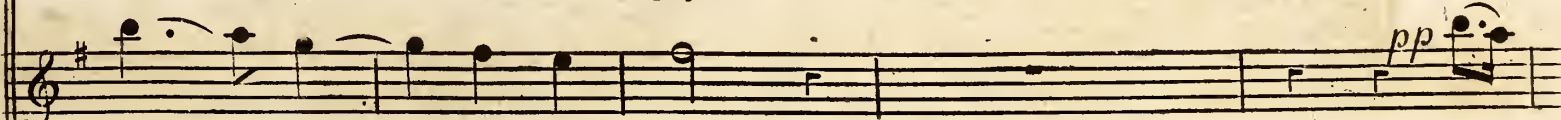
Piano  
Forte,

or

Organ.

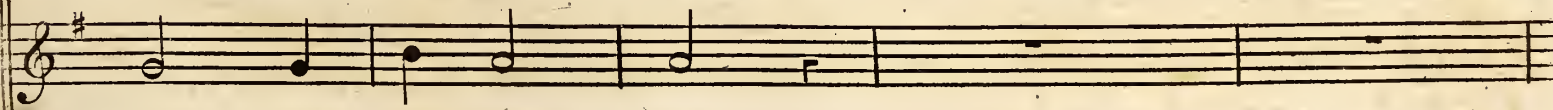
Cho<sup>s</sup>.

ti - - - dings of great joy, which shall be to all people, which

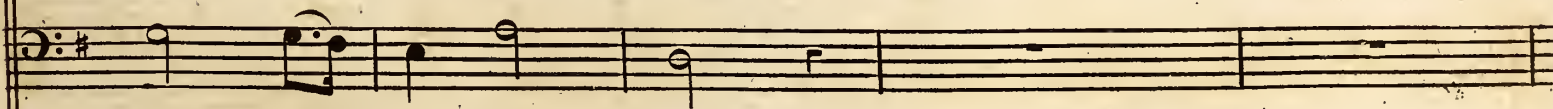


ti - - - dings.. of great joy,

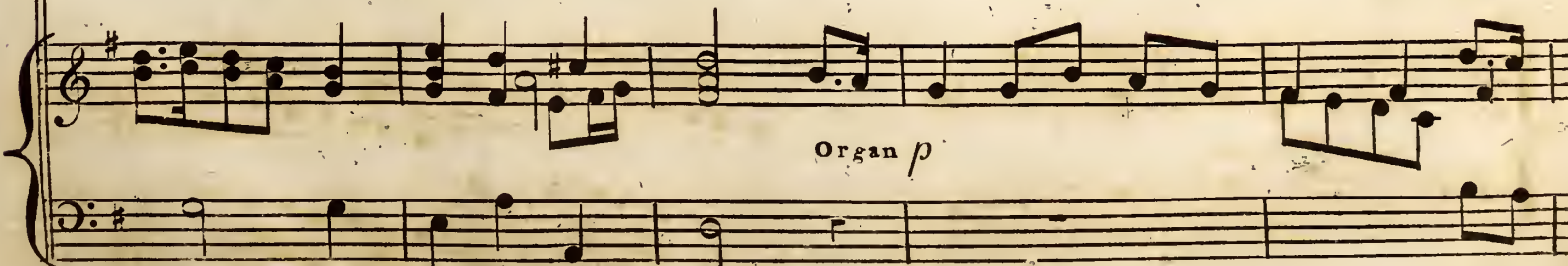
which



ti - - - dings of great joy,



ti - - - dings of great joy,

Organ *p*6 5 7  
4 #

V. S.



Cho's

shall be to all people. For unto you is born this day, in the City of

shall be to all people. For unto you is born this day,

For unto you is born this day,

for unto you is born this day,

Cho.<sup>s</sup> loud Organ. Organ *p*

David, in the Ci - ty of David, a Saviour, a Saviour, a Saviour, a

in the Ci - ty of David, a Saviour, a Saviour, a Saviour, a

a Saviour, a

a Saviour, a







## Chorus.

Glad tidings, Halle-lu-jah! glad tidings, Halle-lu-jah! a

Glad tidings, Halle-lu-jah! glad tidings, Halle-lu-jah! a

Glad tidings, Halle-lu-jah! glad tidings, Halle-lu-jah!

Glad tidings, Halle-lu-jah! glad tidings, Halle-lu-jah!

Chorus. *loud Org.* *Organ p.*

Saviour, a Saviour, glad tidings, Halle-lujah! glad tidings, Halle-

Saviour, a Saviour, glad tidings, Halle-lujah! glad tidings, Halle-

glad tidings, Halle-lujah! glad tidings, Halle-

glad tidings, Halle-lujah! glad tidings, Halle-

*ff*



-lujah! a Saviour, a Saviour, glad tidings, Halle - - lujah! glad  
 -lujah! a Saviour, a Saviour, glad tidings, Halle - - lujah! glad  
 -lujah! glad tidings, Halle - - lujah! glad  
 -lujah! glad tidings, Halle - - lujah! glad

*p* *ff* *ff* *ff*

loud Organ

tidings, Halle - - lujah! a Sa - viour, which is Christ the Lord.  
 tidings, Halle - - lujah! a Sa - viour, which is Christ the Lord.  
 tidings, Halle - - lujah! a Sa - viour, which is Christ the Lord.  
 tidings, Halle - - lujah! a Sa - viour, which is Christ the Lord.

*tr*

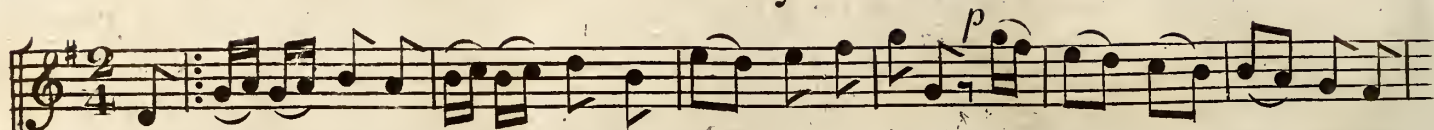
6 6 6 4 7 6 6 4 5 3 7

Sym.

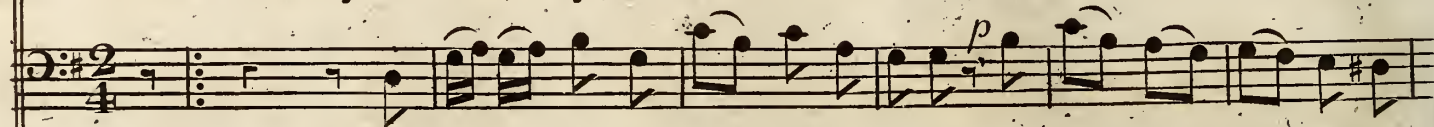


## Duet, Tenor and Bass. Lively.

Tenor.



Bass.

P. Forte,  
or  
Organ.

1<sup>st</sup> time. 2<sup>d</sup> time.

heav'nly host, and host, Prais-ing God, Prais-ing God, Prais-ing

1<sup>st</sup> time. 2<sup>d</sup> time.

heav'nly host, and host, Prais-ing God, Prais-ing God, praising

1<sup>st</sup> time. 2<sup>d</sup> time.

1<sup>st</sup> time. 2<sup>d</sup> time.

6 7 6 4 5 3 6 4 5 3 6 6 6 6 6 6 6 6

God, and saying, praising God, praising God, praising God, and say-ing,

God, and saying, praising God, praising God, praising God, and say-ing,

7 7 7 6 6 6 6 4 5 3 7



Largo. Chorus.

Duet Trebles.

Treble. *ad lib.* *a tempo.*

Glo - ry, glo - ry to God, glo - ry to God, glo - - - -

Counter Tenor.

Glo - ry, glo - ry to God, glo - ry to God,

Tenor.

Glo - ry, glo - ry to God, glo - ry to God,

Bass. *ad lib.*

Glo - ry, glo - ry to God, glo - ry to God,

Piano Forte, or Organ. *Largo.*

*loud Organ.* *6* *Organ p*

--- ry to God, *f* Glo - ry to God, *p* Glo - ry to God, *ff* Glo - ry to God,

*f* Glo - ry to God, *p* Glo - ry to God, *ff* Glo - ry to God,

*f* Glo - ry to God, *p* Glo - ry to God, *ff* Glo - ry to God,

*f* Glo - ry to God, *p* Glo - ry to God, *ff* Glo - ry to God,

*f* Org. *Organ p.* *loud Organ.*



in the highest, in the highest, in the highest, Glory to God in the highest,

in the highest, in the highest, in the highest, Glory to God in the highest,

in the highest, in the highest, in the highest, Glory to God in the highest,

in the highest, in the highest, in the highest,

Organ *p*

and on earth peace, and on earth peace, and on earth peace, good will to -

and on earth peace, and on earth peace, and on earth peace, good will to -

and on earth peace, and on earth peace, and on earth peace, good will to -

and on earth peace, and on earth peace, and on earth peace, good will to -

Organ *p*



-wards men; and on earth peace, and on earth peace, and on earth

-wards men; and on earth peace, and on earth peace, and on earth

-wards men; peace, peace, and on earth

-wards men; peace, peace,

Organ *p* *f*

6+3 7 6 4 = 6 7 6 4

## ALLEGRO.

peace, good will to - - wards men. Hal-le-lu-jah, Hal-le-lu-jah,

peace, good will to - - wards men. Hal-le-lu-jah, Hal-le-lu-jah,

peace, good will to - - wards men. Hal-le-lu-jah, Hal-le-lu-jah,

peace, good will to - - wards men. Hal-le-lu-jah, Hal-le-lu-jah,

## ALLEGRO.

peace, good will to - - wards men. Hal-le-lu-jah, Hal-le-lu-jah,

peace, good will to - - wards men. Hal-le-lu-jah, Hal-le-lu-jah,

peace, good will to - - wards men. Hal-le-lu-jah, Hal-le-lu-jah,

peace, good will to - - wards men. Hal-le-lu-jah, Hal-le-lu-jah,

Loud Organ

7 6 4 5 7 6 6



Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

6 7 7 6 5  $\frac{1}{2}$  6 6 6 6 6 6

*a tempo.*

Hallelujah, Hal-le-lu-jah.

Hallelujah, Hal-le-lu-jah.

Hallelujah, Hal-le-lu-jah.

Hallelujah, Hal-le-lu-jah.

*a tempo.*

7 7 6 6 6 6 4 3 7



# MY SOUL BEFORE THEE.

*The Music COMPOSED EXPRESSLY for this Work*

BY WILLIAM YOAKLEY.

THE WESLEY CHAPEL.

L.M.

Larghetto

Sym.

sotto voce

Treble.  
(or Air)

My soul be - fore thee pros - trate lies, To

Contra  
Tenor.

My - soul be - fore thee pros - trate lies, To

Tenor.

My soul be - fore thee pros - trate lies, To

Bass.

My soul be - fore thee pros - trate lies, To

Piano  
Forte,  
or  
Organ.

V. S.



thee, her source, my spi - - rit flies; My wants I mourn, my

thee, her source, my spi - - rit flies; My wants I mourn, my

thee, her source, my spi - - rit flies; My wants I mourn, my

thee, her source, my spi - - rit flies; My wants I mourn, my

Organ *p*

5 6 5 5 6 7 6 6

3 4 3 3 4

chains I see; O let thy pre - - sence set me free! My

chains I see; O let thy pre - - sence set me free! My

chains I see; O let thy pre - - sence set me free! My

chains I see; O let thy pre - - sence set me free! My

5 6 7 9 8 6 6 6 4

3 4 4 3 6 6 6 4



wants I mourn, my chains I see; O let thy pre-sence set me free!

wants I mourn, my chains I see; O let thy pre-sence set me free!

wants I mourn, my chains I see; O let thy pre-sence set me free!

wants I mourn, my chains I see; O let thy pre-sence set me free!

Sym.

2

Jesus, vouchsafe my heart and will  
 With thy meek lowliness to fill:  
 No more her power let nature boast,  
 But in thy will let mine be lost.

3

And well I know thy tender love,  
 Thou never canst unfaithful prove:  
 And well I know thou stand'st by me,  
 Pleas'd from myself to set me free.

4

Already springing hope I feel,  
 God will destroy the power of hell:  
 God from a land of wars and pain  
 Leads me, where peace and safety reign.

5

One only care my soul shall know,  
 Father, all thy commands to do:  
 Ah! deep engrave it on my breast,  
 That I in thee even now am blest.



# CHRISTMAS HYMN.

*The Music Selected from the*

## SICILIAN EVENING SERVICE.

*Tune, Italian Mariners Hymn.*

4 lines 7s & 8s.

*Cheerful*

Sym.

Treble.  
(or Air)

*p* *mf*  
Come, thou long ex - pected Je - sus, Born to set thy peo - ple free:

Contra  
Tenor.

*p* *mf*  
Come, thou long ex - pected Je - sus, Born to set thy peo - ple free:

Tenor.

*p* *mf*  
Come, thou long ex - pected Je - sus, Born to set thy peo - ple free:

Bass.

*mf*  
Born to set thy peo - ple free:

Piano  
Forte,

or

Organ.

*Organ p.*



From our fears and sins re--lease us, Let us find our rest in thee.

From our fears and sins re--lease us, Let us find our rest in thee.

From our fears and sins re--lease us, Let us find our rest in thee.

Let us find our rest in thee.

Organ *p*      loud Organ

Sym. Soft Organ.

The organ part includes numerical figures: 4 2 8 7 8 6 5 4 3 3 4 3 6 6 4 5 3 7.

2

Israel's strength and consolation,  
 Hope of all the earth thou art;  
 Dear desire of every nation,  
 Joy of every longing heart.

3

Born thy people to deliver;  
 Born a child, and yet a king;  
 Born to reign in us for ever,  
 Now thy gracious kingdom bring.

4

By thine own eternal Spirit,  
 Rule in all our hearts alone;  
 By thine all sufficient merit  
 Raise us to thy glorious throne



BY DAVID WEYMAN.

TUNNELSBURY.

Lively.

Sym!

Contra  
Tenor.

**Tenor.**

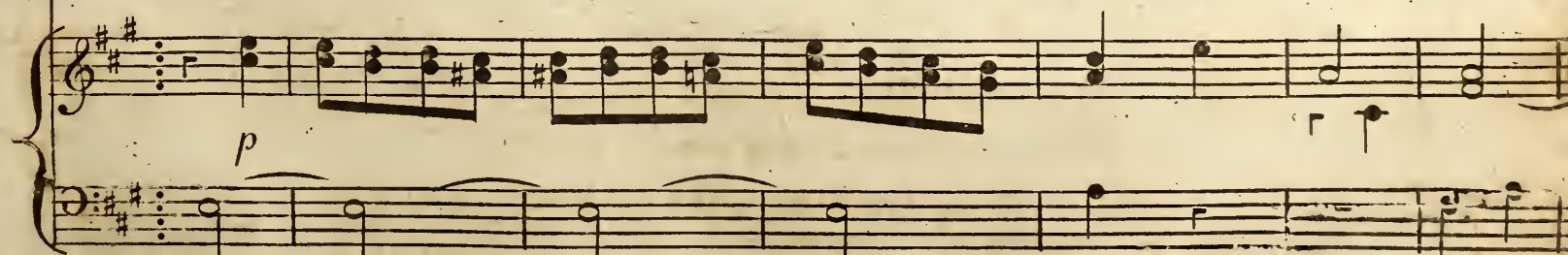
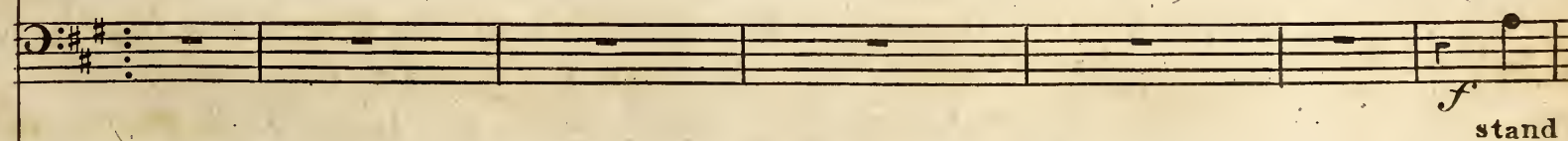
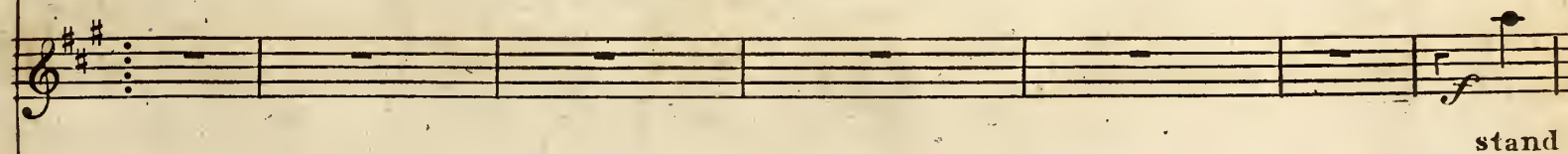
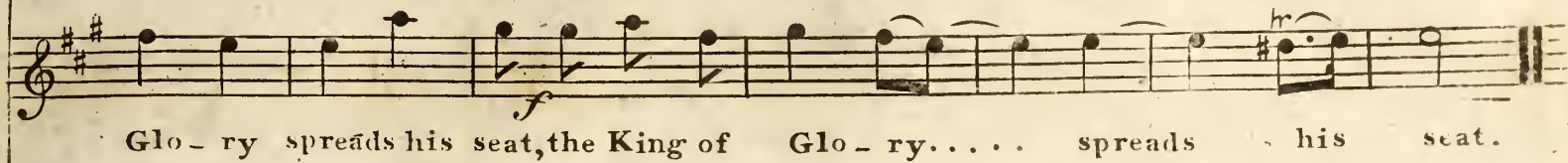
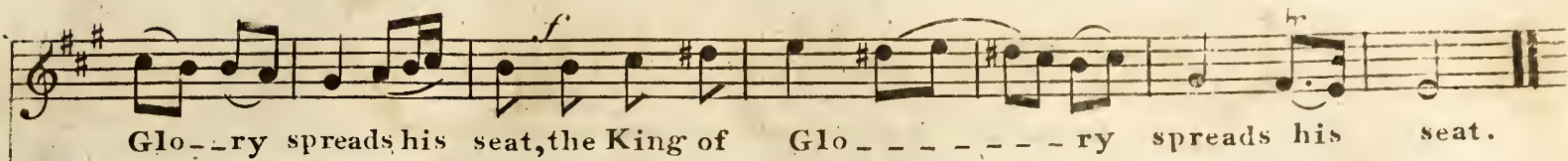
**Bass.**

# Piano Forte

or

Organ.







*ff* round his... awful feet. feet. 1<sup>st</sup> time. 2<sup>d</sup> time.

*ff* waiting round his awful feet. feet. 1<sup>st</sup> time. 2<sup>d</sup> time.

*ff* - - - ing round his awful feet. feet. 1<sup>st</sup> time. 2<sup>d</sup> time.

*ff* waiting round his awful feet. feet. 1<sup>st</sup> time. 2<sup>d</sup> time.

*ff* 6 6 4 7 1<sup>st</sup> time. 2<sup>d</sup> time. Sym.

2

'Go, saith the Lord, 'my Gabriel, go,  
 'Salute the virgin's fruitful womb,  
 'Make haste, ye cherubs, down below,  
 'Sing and proclaim the Saviour come.

\*

Here a bright squadron leaves the skies,  
 And thick around Elisha stands;  
 Anon a heavenly soldier flies,  
 And breaks the chains from Peter's hands.

4

Thy winged troops, O God of hosts,  
 Wait on thy wandering church below,  
 Here we are sailing to thy coasts,  
 Let angels be our convoy too.

\* These small notes are only for this Verse, to be sung by a Tenor Voice  
 Melodia Sacra.



# HOSANNA.\*

A CELEBRATED CHORUS ANTHEM.

THE MUSIC BY THE LATE REV.<sup>d</sup> C. GREGOR.

BISHOP OF THE CHURCH OF UNITAS FRATRUM, IN GERMANY.

**Lively.**

**Sym.**

*mezzo f*

**Chorus of Children.**

**Boys.**

Ho - - - sanna Blessed is he that comes

**Girls.**

Ho - - sanna Blessed is he that

**Organ**

*Org. mezzo f*

6 6 5- 7 6 7 6 6 6 5-

Ho - - sanna Ho - - - sanna Blessed is

comes Ho - - - sanna Ho - - - sanna

*org p. f p f*

7 7 7 7

\*See Vignette Engraving on this subject, "Christ rideth to Jerusalem."

V.S.



He that comes he that comes in the name of the Lord Ho - san - na

Blessed is he that comes he that comes in the name of the Lord

Blessed is he that comes Ho - sanna Ho - sanna

Ho - san - na Blessed is he that comes Ho - sanna Ho -

Ho - sanna in the high - est in the high - est Ho - sanna

- sanna in the high - est Ho - sanna

Ho - sanna Ho - sanna in the high - est.....

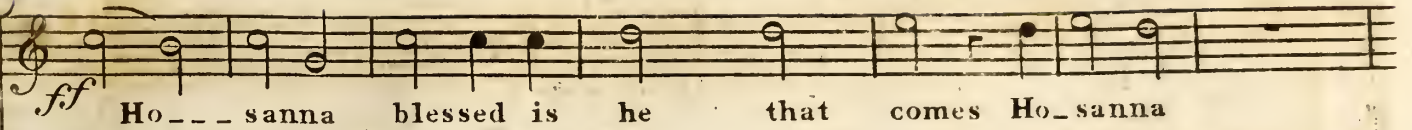
Ho - sanna in the highest Ho - sanna in the high - est.....

*ff* Org. unis.

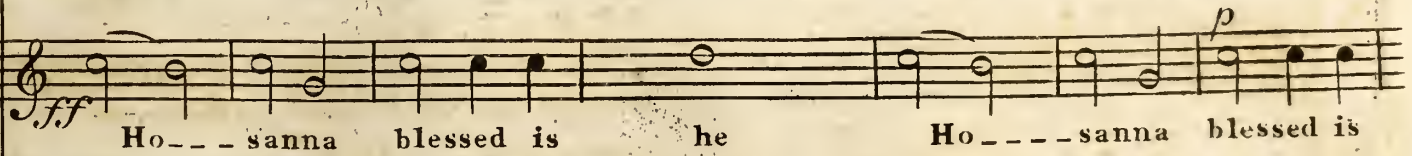
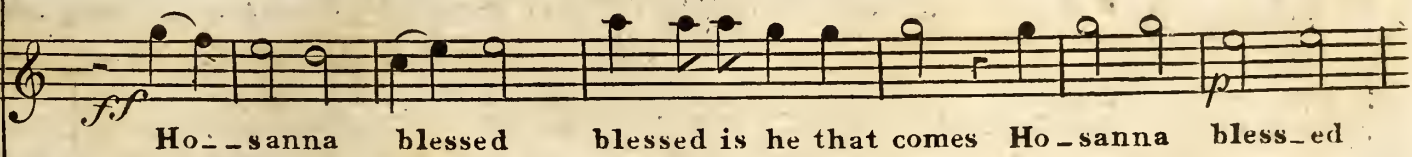


Full Cho<sup>s</sup>.1<sup>st</sup>

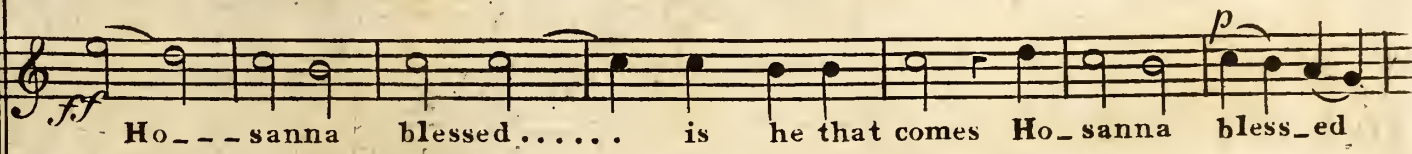
Treble.

2<sup>d</sup>

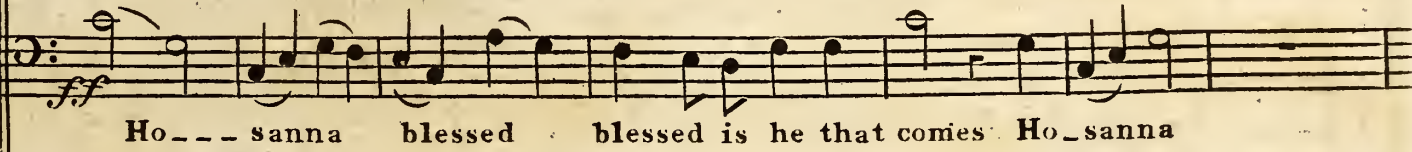
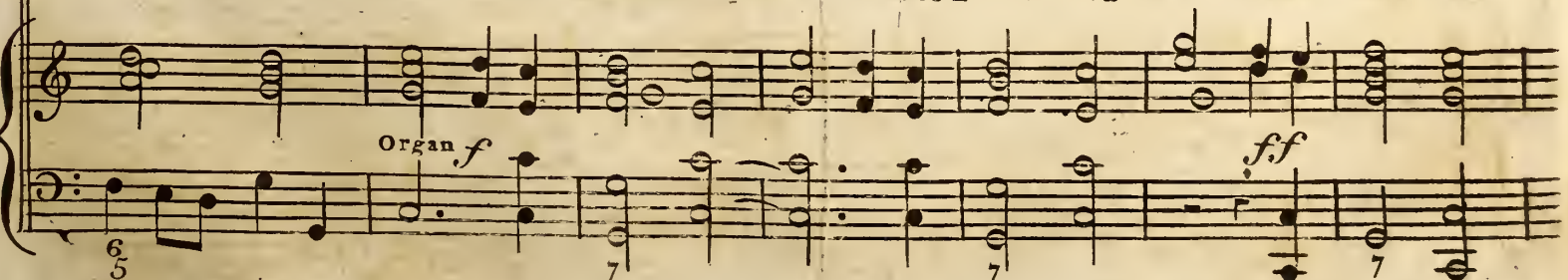
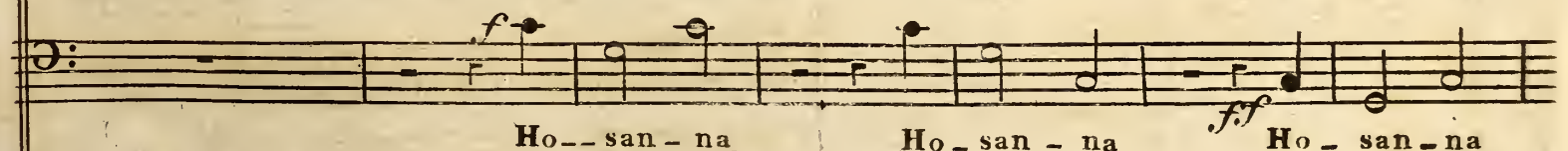
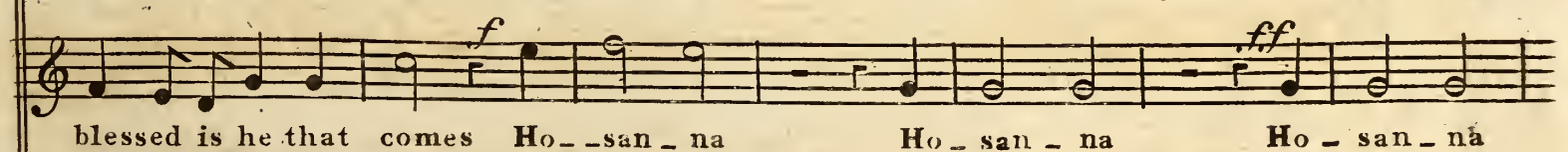
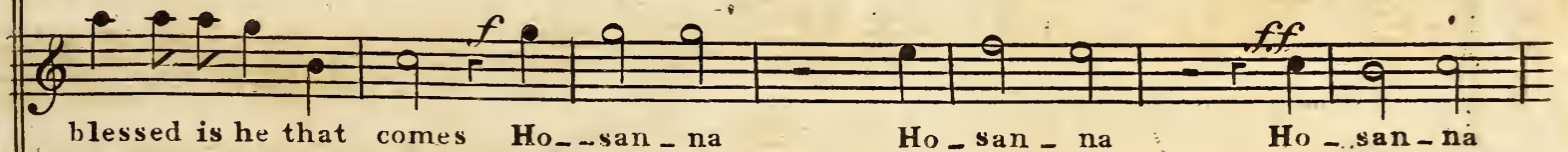
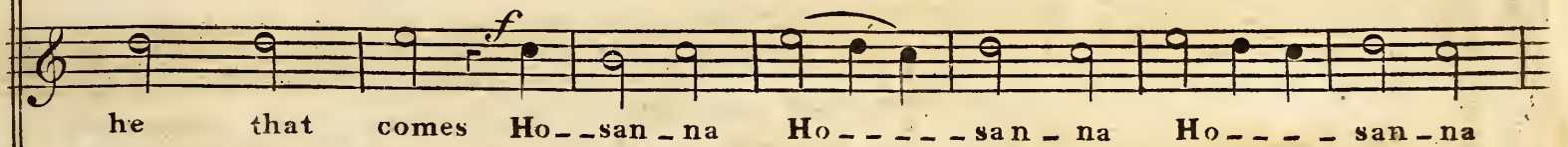
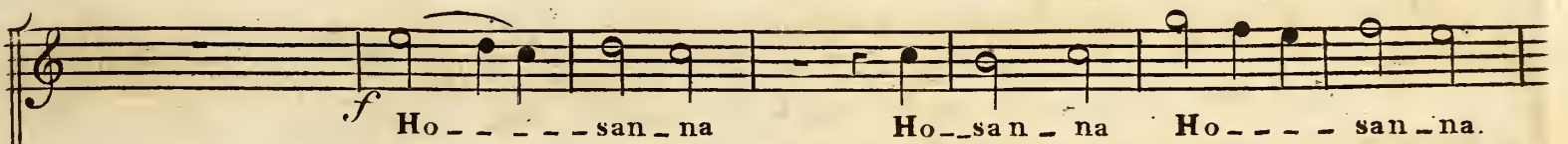
Treble.

Contra  
Tenor.

Tenor.



Bass.

Piano  
Forte  
or  
Organ.



*p* *ff*  
 Ho - sanna Bless - ed is he that comes . . . . he that comes in the  
*p* *ff*  
 Ho - sanna Bless - ed is he that comes . . . . he that comes in the  
*p* *ff*  
 Ho - - - sanna Bless - ed is he that comes in the  
*p* *ff*  
 Ho - - - sanna Bless - ed is he that comes in the  
*p* *ff*  
 Ho - sanna Bless - ed is he that comes in the  
 Org. *p* *f*

Name of the Lord, in the Name of the Lord, Ho - - - san - na Bless - ed is  
 Name of the Lord, in the Name of the Lord, Ho - - - san - na Bless - ed is  
 Name of the Lord, in the Name of the Lord,  
 Name of the Lord, in the Name of the Lord, Ho - - - san - na Bless - ed is  
 Name of the Lord, in the Name of the Lord,  
 Org. *p*

6 4 7 6 6 4 5 7 5 4+ 6 6 5 4 2



he that comes *ff* Ho--san-na

he that comes *ff* Ho--san-na

*p* Ho--san-na *cres . . . . .* Bless-ed is he that comes *ff* Ho--

he that comes *p* Ho--san-na *ff* Bless-ed is he that comes Ho--

*p* Ho--san-na *ff* Bless-ed is he that comes Ho--

*loud Organ.*

Ho--san-na Ho--sanna in the high-est in the high--est *unis.*

Ho--san-na Ho--sanna in the high-est in the high--est *unis.*

-sanna..... Ho-san-na..... in the high-est in the high--est *unis.*

-sanna Ho-san-na..... in the high-est in the high--est *unis.*

-sanna Ho-san-na..... in the high-est in the high--est *unis.*

*ad lib.*

6 4



Ho - - - san - - na Ho - - - san - - na

Ho - - - san - - na Ho - - - san - - na

Ho - - - san - - na

Ho - - - san - - na

Organ *p*

*p* Ho - sanna in the high - est Ho -

*p* Ho - sanna in the high - est Ho -

Ho - - - san - - - na Ho - sanna in the high - est Ho -

Ho - - - san - - - na Ho - sanna in the high - est Ho -

Ho -

*ff* *p*



san-na in the high-est Ho-sanna in the high-est Ho- *ff*

san-na in the high-est Ho-sanna in the high-est Ho- *ff*

san-na in the high-est Ho-sanna in the high-est Ho- *ff*

san-na in the high-est Ho-sanna in the high-est Ho- *ff*

san-na in the high-est Ho- *ff*

6  
4

5  
3

7

san-na in the high-est... *ff*

san-na in the high-est... *ff*

san-na in the high-est... *ff*

san-na in the high-est... *ff*

san-na in the high-est... *ff*

6  
4

5  
3

7



## AWAKE OUR SOULS,

WORDS BY THE REV<sup>d</sup> DE WATTS.Tune?  
EATON.

Moderato

Sym.

Organ *p*Treble.  
(or Air)Contra  
Tenor.

Tenor.

Bass.

Piano  
Forte  
or  
Organ.

L.M.

A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone

A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone

A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone

A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone

*p* A - wake and run the heav'n - ly race, And put a chearful cou - rage on.*p* A - wake and run the heav'n - ly race, And put a chearful cou - rage on.*p* And put a chearful cou - rage on.*p* And put a chearful cou - rage on.



A LITTLE QUICKER.

A - wake and run the heav'n - ly race, And put a chearful courage on.

A - wake and run the heav'n - ly race, And put a chearful courage on.

Awake and run the heav'nly race, And put a chearful courage on.

Awake and run the heav'nly race, And put a chearful courage on.

Loud Organ.

Sym.

2

True, 'tis a straight and thorny road,  
And mortal spirits tire and faint;  
But they forget the mighty God,  
That feeds the strength of ev'ry saint.  
Awake & run &c.

3

The mighty God, whose matchless pow'r  
Is ever new and ever young,  
And firm endures while endless years  
Their everlasting circles run.  
Awake & run &c.

4

From thee, the overflowing spring,  
Our souls shall drink a fresh supply,  
While such as trust their native strength  
Shall melt away, and droop and die.  
Awake & run &c.

5

Swift as an eagle cuts the air,  
We'll mount aloft to thine abode;  
On wings of love our souls shall fly,  
Nor tire amidst the heav'nly road.  
Awake & run &c.

\* This Chorus to be sung at the end of each Verse.



# LORD OF ALL POW'R AND MIGHT

*The Collect for the SEVENTH SUNDAY after Trinity.*

*A FULL ANTHEM, THE MUSIC COMPOSED BY THE*

REV<sup>d</sup> M<sup>r</sup> MASON.

Chorus.

Treble.  
(or Air)

Contra  
Tenor\*

Tenor.

Bass.

Piano  
Forte.

or  
Organ.

Lord of all pow'r and might, Lord of all pow'r and  
 Lord of all pow'r and might, Lord of all pow'r and  
 Lord of all pow'r and might, Lord of all pow'r and  
 Lord of all pow'r and might, Lord of all pow'r and

loud Organ.

4 3 8 7 9 8 6

might, Thou that art the author, Thou that art the author, Thou that art the  
 might, Thou that art the author, Thou that art the author, Thou that art the  
 might,  
 might, Thou that art the

Organ *p*

\* The Contra Tenor part of this Anthem in Cathedrals, is usually sung as a Second Treble, which may still be done if a Treble Voice takes those notes an Octave lower.

Melodia Sacra.



gi-ver of all good things; Graft in our hearts the love of thy Name, the

gi-ver of all good things; Graft in our hearts the love of thy Name, the

Graft in our hearts the

gi-ver of all good things; Graft in our hearts the

love of thy Name, in-crease in us true re-ligion. Lord of all pow'r and might,

love of thy Name, in-crease in us true re-ligion. Lord of all pow'r and might,

love of thy Name, in-crease in us true re-ligion. Lord of all pow'r and might,

love of thy Name, in-crease in us true re-ligion. Lord of all pow'r and might,

Organ *p* loud Organ.

Organ *p* loud Organ.

6 6 4 3 6 6 6 6 4 3 6 7 9 8 4 3 8 7 9 8

5 4 3 5 3 6 6 6 4 3 6 4 5 4 3 6 7 9 8



*p* nourish us in... all good - ness, Lord of all pow'r and might, and

*p* nourish us in... all good - ness, Lord of all pow'r and might,

*p* nourish us in... all good - ness, Lord of all pow'r and might,

*f* Lord of all pow'r and might,

Organ *p* loud Organ.

6 6 6 4 7

of thy great mercy, and of thy great mer - cy, keep us,

*p* keep us, keep us,

*p* keep us,

*p* keep us,

8 6 - 7 6 - 5 4 - 5 3 7 7



keep us in the same, thro' Jesus Christ our Lord thro' Je--sus Christ our

keep us in the same, thro' Jesus Christ our Lord thro' Je--sus Christ our

keep us in the same, thro' Jesus Christ our Lord thro' Je--sus Christ our

keep us in the same, thro' Je--sus Christ our

6 6 6 6 5 4 5 7 3

2<sup>d</sup> Treble.  
Lord. And of thy great mer\_cy and of thy great mer\_cy keep us

Lord. keep us

Lord.

Lord.

Organ *p*

8 6 7 5 6 4 6 4 5 3 8 6 7 5 6 4 7



keep us in the same, thro' Jesus Christ our Lord, thro'

keep us keep us in the same, thro' Jesus Christ our Lord, thro'

keep us keep us in the same, thro' Jesus Christ our Lord, thro'

keep us keep us in the same, thro'

Organ *p*.

loud Organ.

Je--sus Christ our Lord, *ff* A--men. A--men.

Je--sus Christ our Lord, *ff* A--men. A--men.

Je--sus Christ our Lord, *ff* A--men. A--men.

Je--sus Christ our Lord, *ff* A--men. A--men.

6 5 6 4 5 3 7



*The Forty-first, Forty-seventh, and Forty-eighth Verses of the*  
**HUNDRED & NINETEENTH PSALM**

*The Music COMPOSED EXPRESSLY for this Work.*

**BY DAVID WEYMAN.**

**TUNE BETHESDA.**

**Moderato** C.M.

Sym.

**Treble**  
(or Air)

**Contra Tenor.**

**Tenor.**

**Bass.**

**Piano Forte**  
or  
**Organ.**

Thy con-stant blessing, Lord, be - - stow, To cheer my drooping

Thy con-stant blessing, Lord, be - - stow, To cheer my drooping

Thy con-stant blessing, Lord, be - - stow, To cheer my drooping

Thy con-stant blessing, Lord, be - - stow, To cheer my drooping



heart; To me, ac- - cording to thy word, Thy sa- - ving health im-

heart; To me, ac- - cording to thy word, Thy saving health im-

heart; Thy saving health im-

heart; Thy saving health im-

Organ *p*

6 6 4 7

- part. *f* tutti. To me, ac- - cord - ing to thy word, Thy

- part. *f* tutti. To me, ac - cording to thy word, ac - - cord - ing to thy word,

- part. *f* tutti. To me, ac - cording to thy word, ac - - cord - ing to thy word,

- part. *f* tutti. To me, ac - - cord - ing to thy word, Thy

tutti *f* Organ *p*

6 6 5 3



sav-ing health im-part, Thy saving health im-part.

Thy sav-ing health, Thy saving health im-part.

Thy saving health im-part.

sav-ing health im-part, Thy saving health im-part.

Loud Organ. Sym.

6 6 6 6 4 5 3 7

2

My longing heart and ravish'd soul  
 Shall both o'erflow with joy;  
 When in thy lov'd commandments I  
 My happy hours employ.

3

Then will I to thy just decrees  
 Lift up my willing hands;  
 My care and business then shall be  
 To study thy commands.

To Father, Son, and Holy Ghost,  
 The God whom we adore,  
 Be glory; as it was, is now,  
 And shall be evermore.



# FROM ALL THAT DWELL BELOW THE SKIES

THE MUSIC COMPOSED BY THE REV. M. MADAN.

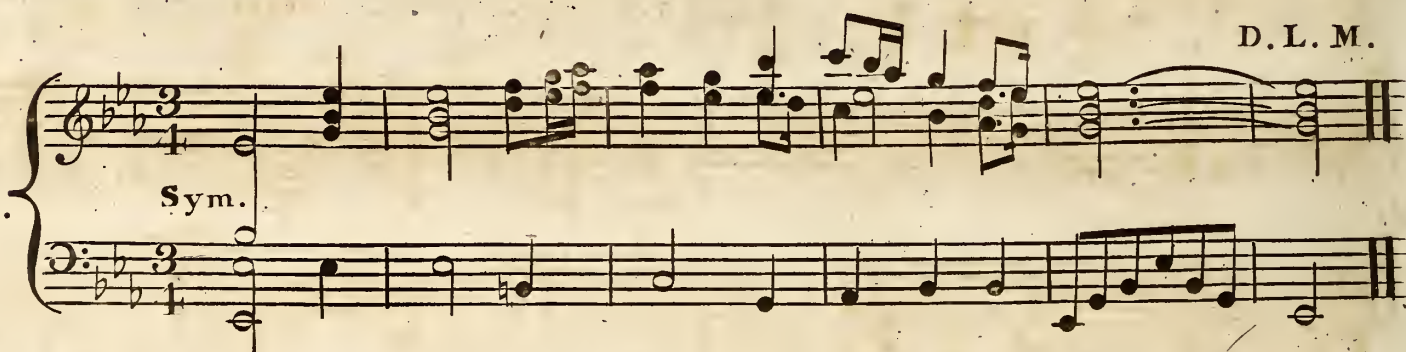
WORDS BY THE REV. D<sup>r</sup> WATTS.

TUNE DENBIGH.

D. L. M.

Andante.

Sym.



Chorus.

Treble.  
(or Air)



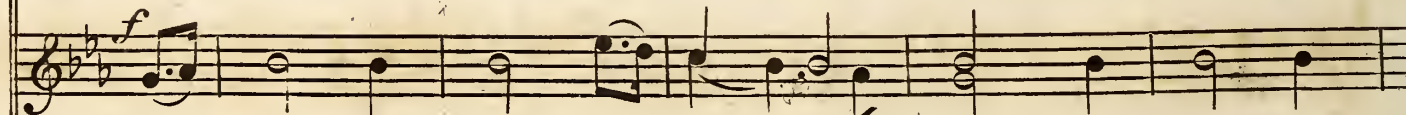
From all that dwell be - low the skies; Let the Cre -

Contra  
Tenor.



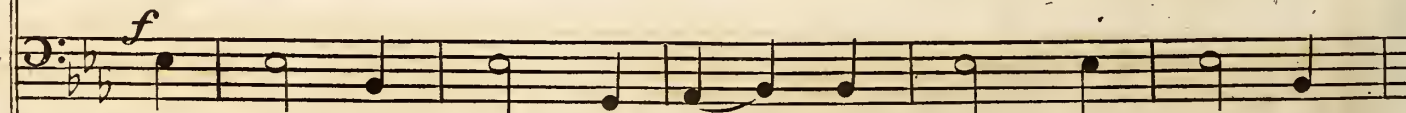
From all that dwell be - low the skies, Let the Cre -

Tenor.



From all that dwell be - low the skies, Let the Cre -

Bass.



From all that dwell be - low the skies, Let the Cre -

Piano  
Forte,  
or  
Organ.





- a - - - tor's praise a - - - rise; Let the Re - - deem - - er's name be

- a - - - tor's praise a - - - rise; Let the Re - - deem - - er's name be

- a - - - tor's praise a - - - rise; Let the Re - - deem - - er's name be

- a - - - tor's praise a - - - rise; Let the Re - - deem - - er's name be

Organ *p*

7 6 5 5 4 6 6 5 6 4 3 6 4 3 6 4 3 6 7

sung, Thro' ev' - - ry land, by ev' - - ry tongue. E - - ter - - nal

sung, ev'ry land, by ev' - - ry tongue. E - - ter - - nal

sung, by ev' - - ry tongue. E - - ter - - nal

sung, by ev' - - ry tongue. E - - ter - - nal

loud Organ.

6 5 6 6 5 7 6 6



are thy mer-cies, Lord; E---ter---nal truth at---tends thy

are thy mer-cies, Lord; E---ter---nal truth at---tends thy

are thy mer-cies, Lord;..... at---tends thy

are thy mer-cies, Lord; E---ter---nal truth at---tends thy

Organ *p*

6 5- 6 8 7 8 6 5 6 5 7 5 6 6

4 3- 6 3 4 3 4 3 4 2 3 6 6

word, Thy praise shall sound from shore to shore, 'Till suns shall rise, and

word, Thy praise shall sound from shore to shore, 'Till suns shall rise, and

word, Thy praise shall sound from shore to shore, 'Till suns shall rise, and

word, Thy praise shall sound from shore to shore, 'Till suns shall rise, and

loud Organ.

ORG. *p*

6 5 3 6 6 4 3 6 5 8 6 6 5 6

Melodia Sacra.



unis. *ff*

set no more, 'Till suns shall rise and set no more, 'Till

unis. *ff*

set no more, 'Till suns shall rise and set no more, 'Till

unis. *ff*

set no more, 'Till suns shall rise and set no more, 'Till

unis. *ff*

set no more, 'Till suns shall rise and set no more, 'Till

loud Organ. *ff*

6/5 6/4 5/3

hr S.

suns shall rise and set no more.

hr S.

suns shall rise and set no more.

hr S.

suns shall rise... and set no more.

hr S.

suns shall rise and set no more.

hr S.

suns shall rise and set no more.

6 5/3 6/4 6 6/4 5/3 7



# GRACE! 'TIS A CHARMING SOUND

A FAVORITE HYMN BY THE

REV. DOCT. DODDRIDGE.

TUNE NORTHAMPTON.

S.M.

Treble.  
(or Air).

*Spiritoso.*

Contra  
Tenor.

Tenor.

Bass.

Piano  
Forte,  
or  
Organ.

*Sym. loud Organ.*

Grace! 'tis a charm - ing

Grace! 'tis a charm - ing

Grace! 'tis a charm - ing

Grace! 'tis a charm - ing

sound, Har - mo - nious to the ear: Heav'n with the

sound, Har - mo - nious to the ear:

sound, Har - mo - nious to the ear: Heav'n with the

sound, Har - mo - nious to the ear:

Organ *p*.



e-cho shall re-sound....., Heav'n with the e-cho shall re-  
 Heav'n with the e-cho shall re-sound, with the e-cho shall re-  
 e-cho shall re-sound, Heav'n with the e-cho shall re-  
 Heav'n with the e-cho shall re-sound, with the e-cho shall re-  
 loud Organ.  
 sound, And all the earth shall hear, and all the earth shall hear, and  
 sound, And all the earth shall hear, and all the earth shall hear, and  
 sound, And all the earth shall hear, and  
 sound, And all the earth shall hear, and all the earth and  
 Organ *p*. loud Organ.



all the earth shall hear.

all the earth shall hear.

all the earth shall hear.

all the earth shall hear.

Sym.

2

Grace turn'd my wand'ring feet  
To tread the heav'nly road;  
And new supplies each hour I meet  
While passing on to God.

3

Grace taught my soul to pray,  
And made my eyes o'erflow;  
'Twas Grace which kept me to this day,  
And will not let me go.

4

O! let thy Grace inspire  
My soul with strength divine!  
May all my pow'rs to thee aspire,  
And all my days be thine



# THE LORD'S PRAYER.

## AN ANTHEM FOR FOUR VOICES.

THE MUSIC COMPOSED BY

T. COOKE.

*Andante.*

Treble.  
(or Air)

Counter  
Tenor.

Tenor.

Bass.

Piano  
Forte,  
or  
Organ.

*p* Our Father, which art in heav'n, Hallowed

*p* Our Father, which art in heav'n, Hallowed

*p* Our Father, which art in heav'n,

*p* Our Father, which art in heav'n, Hallowed

*cres.* hallowed be thy Name. *mf* Our Father, which art in heav'n,

*cres.* hallowed be thy Name. *mf* Our Father, which art in heav'n,

*cres.* hallowed be thy Name. *mf* Our Father, which art in heav'n,

*cres.* hallowed be thy Name. *mf* Our Father, which art in heav'n,



The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into two main sections. The first section, 'Hallowed be thy Name', features a melodic line in the Soprano part with a crescendo leading to a 'Solo' section. The piano accompaniment includes arpeggiated chords and a bass line with figured bass notation (e.g., 9 8 7 6 5 4 3 2 1). The second section, 'Give us this day our daily bread', continues the melodic line with a piano accompaniment that includes a 'Solo' section. The piano part includes a 'Solo' section and a 'piano' section. The score is marked with 'p' for piano and 'cres' for crescendo. The piano part includes a 'Solo' section and a 'piano' section. The score is marked with 'p' for piano and 'cres' for crescendo. The piano part includes a 'Solo' section and a 'piano' section.

Hallowed hallowed be thy Name. Thy kingdom come, thy will be done

Hallowed hallowed be thy Name. Thy kingdom come, thy will be done

hallowed be thy Name. Thy kingdom come, thy will be done

Hallowed hallowed be thy Name. Thy kingdom come, thy will be done in

as 'tis in heav'n, as 'tis in heav'n. Give us this day our daily bread, our

as 'tis in heav'n, as 'tis in heav'n. Give us this day our daily bread, our

as 'tis in heav'n, as 'tis in heav'n. our daily bread, our

earth, in earth, Give us this day our daily bread, our

Organ p.



## Melodia Sacra.



not into temptation; But de-li-ver us from evil de-li-ver us from e-vil.

not into temptation; But de li-ver us from evil de-li-ver us from e-vil.

not into temptation; from evil de-li-ver us from e-vil.

not into temptation; But de-li-ver us from evil de-li-ver us from e-vil.

### Cho.<sup>s</sup> ANDANTE MAESTOSO.

For thine is the kingdom, the pow'r, and the glory, for thine is the kingdom, the

For thine is the kingdom, the pow'r, and the glory, for thine is the kingdom, the

For thine is the kingdom, the pow'r, and the glory,

For thine is the kingdom, the pow'r, and the glory, for thine is the kingdom, the

Cho.<sup>s</sup> ANDANTE MAESTOSO. org. *p*



pow'r, and the glory, for thine is the kingdom, the pow'r, and the glory, for

pow'r, and the glory, for thine is the kingdom, the pow'r, and the glory, for

for thine is the kingdom, the pow'r, and the glory, for

pow'r, and the glory, for thine is the kingdom, the pow'r, and the glory, for

*f*

6 4 6 4 3 5 6 6 4 3 6 5

e-ver and e-ver, for e-ver and e-ver, for thine is the kingdom, the

e-ver and e-ver, for e-ver and e-ver, for thine is the kingdom, the

e-ver and e-ver, for e-ver and e-ver for thine is the kingdom, the

e-ver and e-ver, for e-ver and e-ver for thine is the kingdom, the

5 6 6 4 5 3 6 6 5 7 5 9 6 4 3 6 5 6



pow'r, and the glory, for e - ver and e - ver, for e - ver and e - ver, for  
 pow'r, and the glory, for e - ver and e - ver, for e - ver and e - ver, for  
 pow'r, and the glory, for e - ver and e - ver, for e - ver and e - ver, for  
 pow'r, and the glory, for e - ver and e - ver, for e - ver and e - ver, for

6 4 3 5 6 6 6 6 6 6 7/5 6

e - ver and e - ver, for e - ver and e - ver, for  
 e - ver and e - ver, for e - ver and e - ver, for thine is the kingdom, for  
 e - ver and e - ver, for e - ver and e - ver, for thine is the kingdom, for  
 e - ver and e - ver, for e - ver and e - ver,



e - - ver and ever, for e - - ver and ever, for  
 e - - - - ver, for thine is the kingdom, for e - - - - ver, for  
 e - - - - ver, for thine is the kingdom, for e - - - - ver, for  
 for

4 5 6 5 4 5 8va

thine is the kingdom, the pow'r, and the glory, for ever, for ever and e - - - -  
 thine is the kingdom, the pow'r, and the glory, for ever, for ever and e - - - -  
 thine is the kingdom, the pow'r, and the glory, for ever, for ever and e - - - -  
 thine is the kingdom, the pow'r, and the glory, for ever, for ever and e - - - -

6 6 6 6 6 6 7 4 3 7 8va



-ver, for thine is the kingdom, the pow'r, & the glory for ever and ever and

-ver, for thine is the kingdom, the pow'r, & the glory for ever and ever and

-ver, the pow'r, & the glory for ever and ever and

-ver, for thine is the kingdom, the pow'r, & the glory for ever and ever and

6 8va 5 4/2 6 6 4 4 6

e - - - - ver, A - - men. A - - men. A - - men. A - - men.

e - - - - ver, A - - men. A - - men. A - - men. A - - men.

e - - - - ver, A - - men. A - - men. A - - men. A - - men.

e - - - - ver, A - - men. A - - men. A - - men. A - - men.

6 5 7 8va



# COME YE THAT LOVE THE LORD

THE MUSIC BY ISAAC SMITH

WORDS BY THE REV<sup>d</sup> D<sup>r</sup> WATTS.

TUNE SOVEREIGN.

*Molto.*

Sym. S.M.

Unis. Loud Organ.

Treble.  
(or Air)

Unis.

Come, ye that love the Lord, And let your joys be known;

Counter  
Tenor.

Unis.

Come, ye that love the Lord, And let.... your joys..... be known;

Tenor.

Unis.

Come, ye that love the Lord, And let your joys be known;

Bass.

Unis.

Come, ye that love the Lord, And let your joys be known;

Piano  
Forte  
or  
Organ.

Unis.

Unis.

6 6 6

V.S.



Join in a song with sweet ac - cord, While ye surround his throne.

Join in a song with sweet ac - cord, While ye surround his throne.

While ye surround his throne.

Join in a song with sweet ac cord, While ye surround his throne.

Organ *p* *ff*

6 6 5 6 6 5 4 3 6 6 6 5 4 5 7

Unis *p* *ff*  
Praise ye the Lord, Hal-le-lujah. Praise ye the Lord, Halle-lujah, Halle-lujah,

Unis *p* *ff*  
Praise ye the Lord, Hal-le-lujah. Praise ye the Lord, Halle-lujah, Halle-lujah,

Unis *ff*  
Praise ye the Lord, Hal-le-lujah. Halle-lujah, Halle-lujah,

Unis *p* *ff*  
Praise ye the Lord, Hal-le-lujah. Praise ye the Lord, Halle-lujah, Halle-lujah,

Loud Organ. *p* *ff*

6 6 5 6 6 5



Halle - lujah, Halle - lujah, Praise ye the Lord.

Halle - lujah, Halle - lujah, Praise ye the Lord.

Halle - lujah, Halle - lujah, Praise ye the Lord.

Halle - lujah, Halle - lujah, Praise ye the Lord.

The piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. The piece concludes with a double bar line.

2

The God that rules on high,  
That all the earth surveys,  
That rides upon the stormy sky,  
And calms the roaring seas.

3

This awful God is ours,  
Our Father and our Love;  
He will send down his heav'nly pow'rs  
To carry us above.

4

There we shall see his face,  
And never, never sin;  
There, from the rivers of his grace,  
Drink endless pleasures in.

5

Then let our songs abound,  
And ev'ry tear be dry:  
We're marching thro' Immanuel's ground,  
To fairer worlds on high.



# THO' TROUBLES ASSAIL,

WORDS BY THE REV<sup>d</sup>. JOHN NEWTON.

The Music "ADESTE FIDELES," Selected

FROM THE SERVICE OF THE PORTUGUESE,

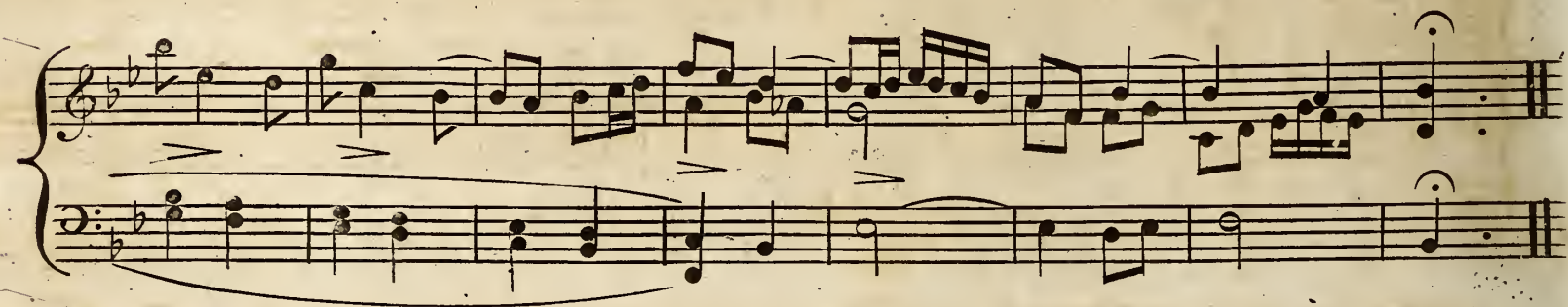
TUNE NEW PORTUGAL.

Legati.

4 lines 10.

Moderato

Sym. Soft Organ.



Sotto Voce.

Treble.  
(or Air)

Tho' trou - bles as - sail, and dan - gers af - - fright, Tho'

Contra  
Tenor.

Tho' trou - bles as - sail, and dan - gers af - - fright, Tho'

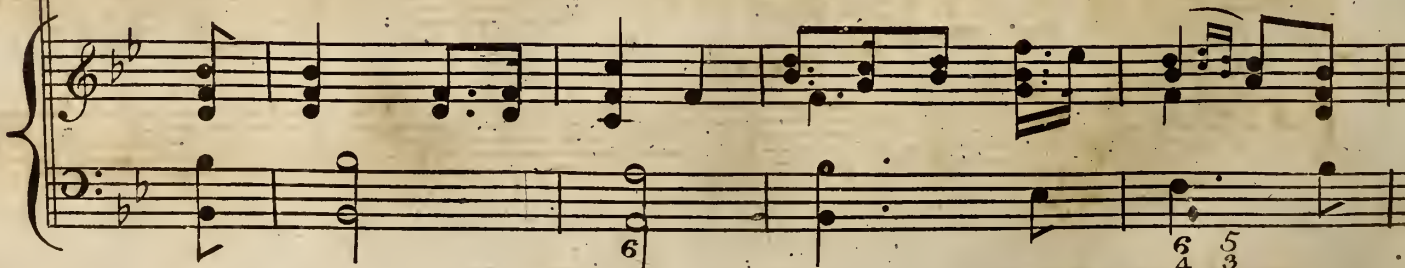
Tenor.

Tho' trou - bles as - sail, and dan - gers af - - fright, Tho'

Bass.

Tho' trou - bles as - sail, and dan - gers af - - fright, Tho'

Piano  
Forte,  
or  
Organ.









scripture as - sures us, the Lord will pro - vide.

scripture as - sures us, the Lord will pro - vide.

scripture as - sures us, the Lord will pro - vide.

scripture as - sures us, the Lord will pro - vide.

Sym p. Legati.

2

3

The birds without barn or store-house are fed, No strength of our own, or goodness we claim;  
 From them let us learn to trust for our bread; But since we have known the Saviour's great name;  
 His saints what is fitting shall ne'er be denied, In this our strong tower for safety we hide,  
 So long as 'tis written, the Lord will provide. The Lord is our power, the Lord will provide.

4

When life sinks apace, and death is in view,  
 The word of his grace shall comfort us thro';  
 Not fearing or doubting, with Christ on our side,  
 We hope to die shouting, the Lord will provide.



# HYMN FOR GOOD FRIDAY.

THE MUSIC COMPOSED BY MR BRADBURY

(Late Musician to the 66<sup>th</sup> Reg<sup>t</sup>.)

WORDS BY THE REV<sup>d</sup> DR WATTS.

Larghetto e Piano.

L. M. 4 Verses.

Andante.

Sy

Semi Chorus sotto voce.

Treble.  
(Or Air)

When I sur-vey the wond'rous Cross, on which the Prince of Glo-ry died;

Contra  
Tenor.

When I sur-vey the wond'rous Cross, on which the Prince of Glo-ry died;

Tenor.

When I sur-vey the wond'rous Cross, on which the Prince of Glo-ry died;

Bass.

When I sur-vey the wond'rous Cross, on which the Prince of Glo-ry died;

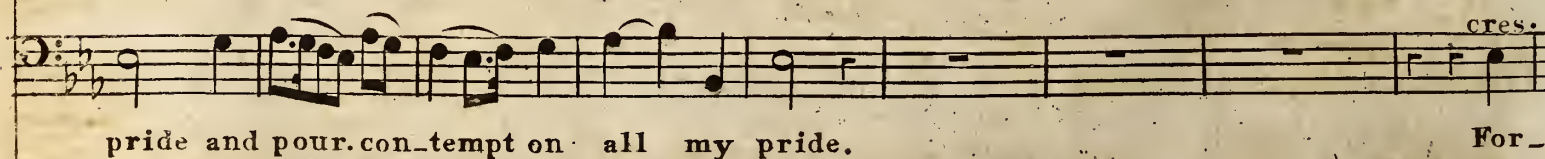
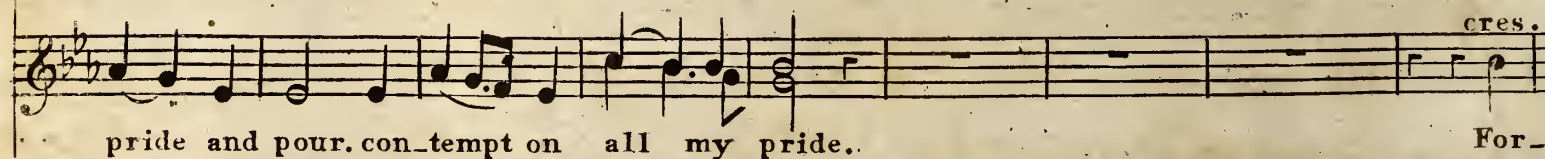
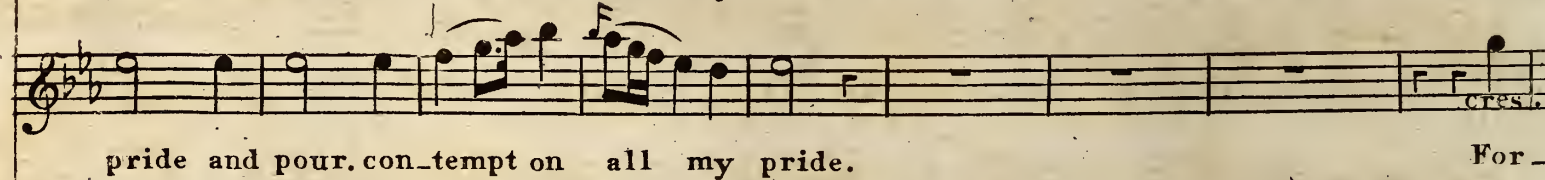
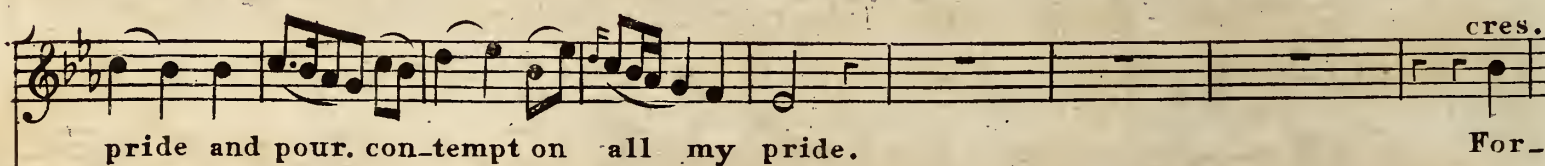
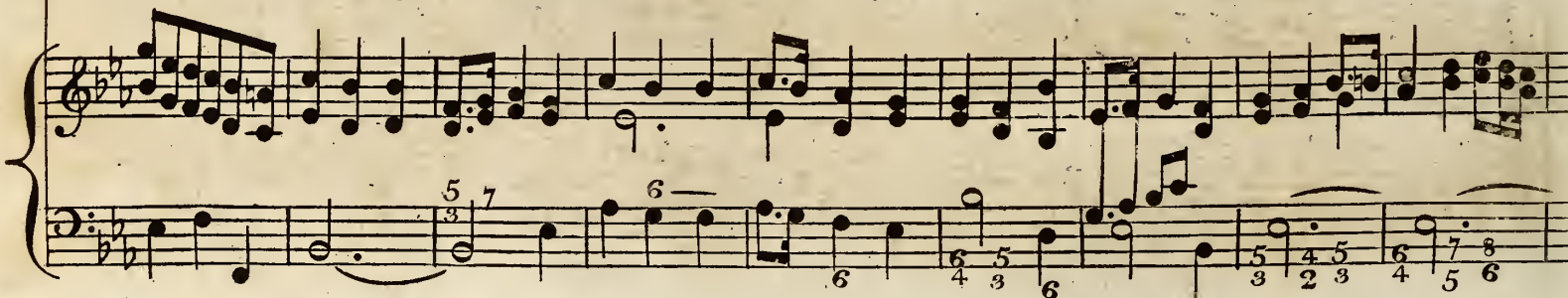
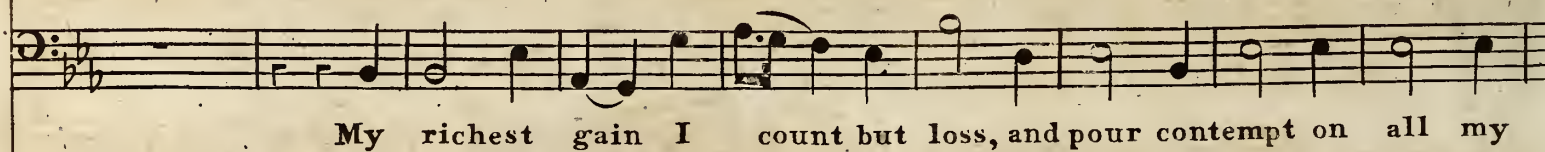
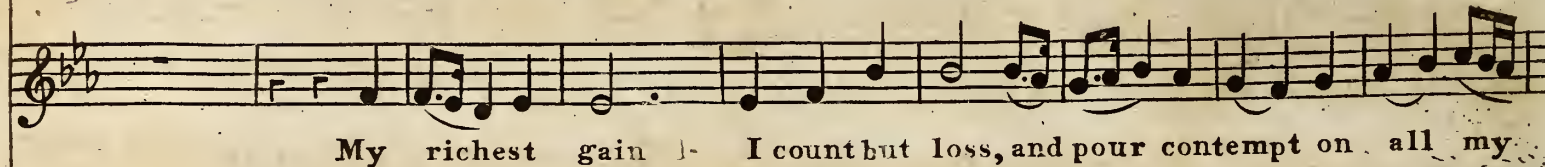
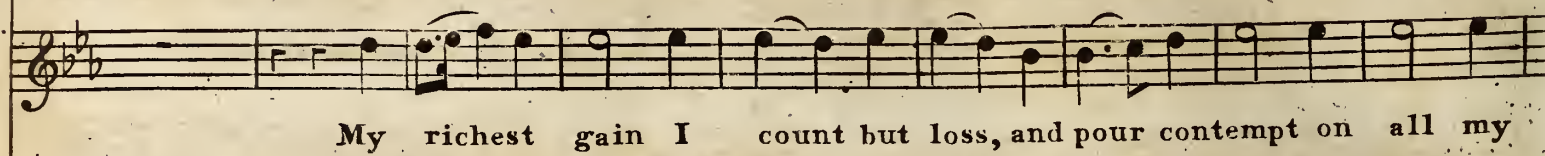
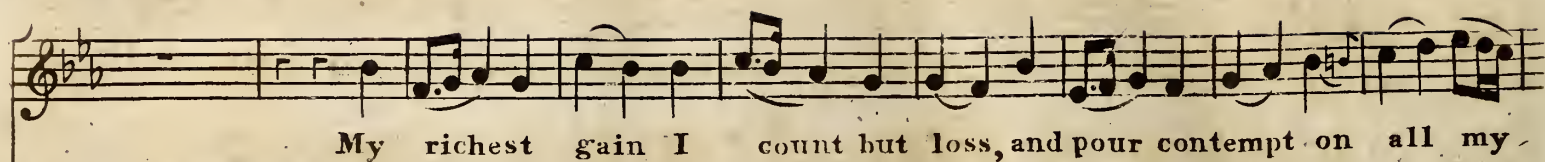
Piano  
Forte.  
or  
Organ.

Sym.

5 6 5 6 5 6 6 6 5 7  
3 4 3 4 3 6 6 4 3

6 6 6 4 4







*f* bid it, Lord, that I should boast, save in the cross of Christ my God;  
*ff*  
*f* bid it, Lord, that I should boast, save in the cross of Christ my God;  
*ff*  
*f* bid it, Lord, that I should boast, save in the cross of Christ my God;  
*ff*  
 bid it, Lord, that I should boast, save in the cross of Christ my God...;

*p* All the vain things that charm me most, I sa - cri - fice them to his blood.  
*p*  
*p* All the vain things that charm me most, I sa - cri - fice them to his blood.  
*p*  
*p* All the vain things that charm me most, I sa - cri - fice them to his blood.  
*p*  
 All the vain things that charm me most, I sa - cri - fice them to his blood....



*f* *ff*

all the vain things that charm me most, I sa--cri-fice them to his blood.

*f* *ff*

all the vain things that charm me most, I sa--cri-fice them to his blood.

*f* *ff*

all the vain things that charm me most, I sa--cri-fice them to his blood.

*f* *ff*

all the vain things that charm me most, I sa--cri-fice them to his blood.

*f* *ff*

Sym.

### Trio. LARGO AFFETTUOSO.

See from his head, his hands, his feet,

See from his head, his hands, his feet,

See from his head, his hands, his feet,

*p*



sorrow & love flow mingled down; Did e'er such love and

sorrow & love flow mingled down; Did e'er such love and

sorrow & love flow mingled down; Did e'er such love and

Sym.

6 6 5 8 7 6 5  
3 6 4 3

sorrow meet, or thorns compose so rich a crown? did e'er such love and

sorrow meet, or thorns compose so rich a crown? did e'er such love and

sorrow meet, or thorns compose so rich a crown? did e'er such love and

6 4 2 4

sorrow meet, or thorns compose so rich a crown? crown?

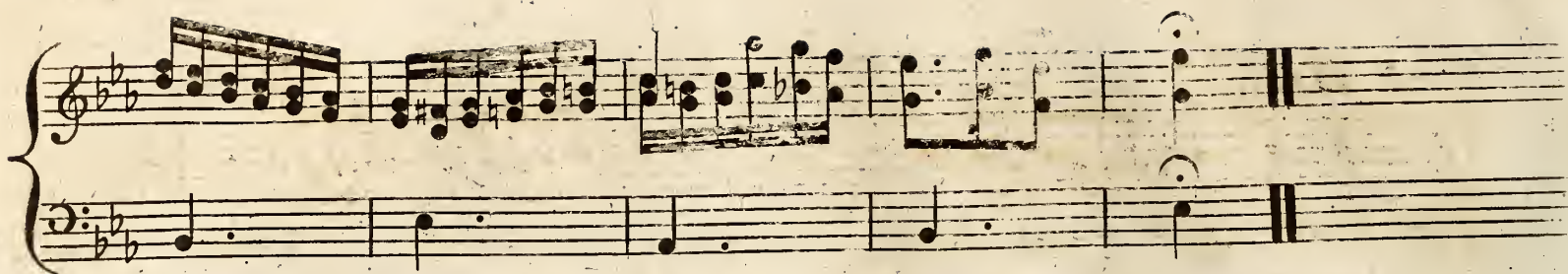
sorrow meet, or thorns compose so rich a crown? crown?

sorrow meet, or thorns compose so rich a crown? crown?

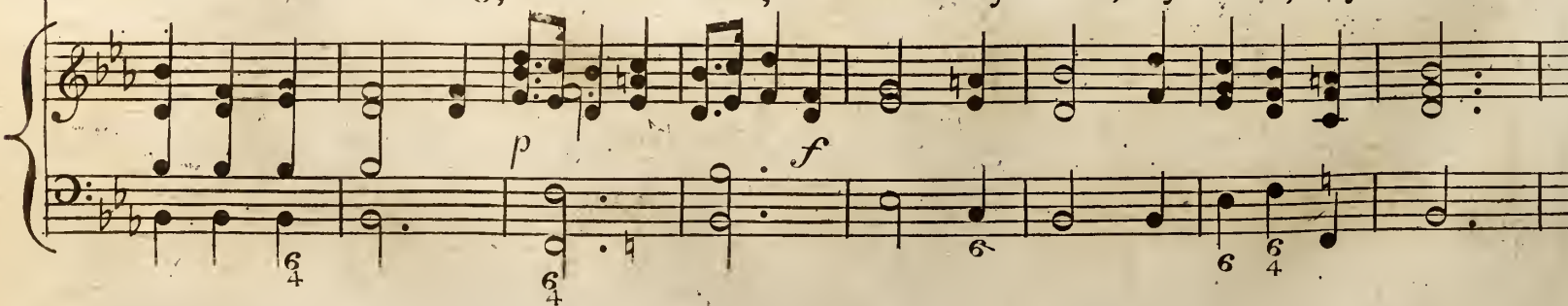
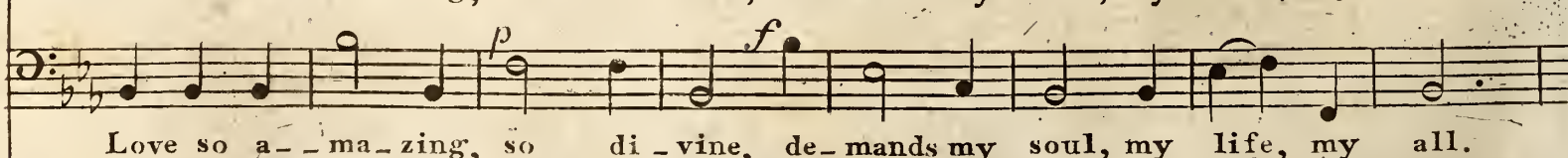
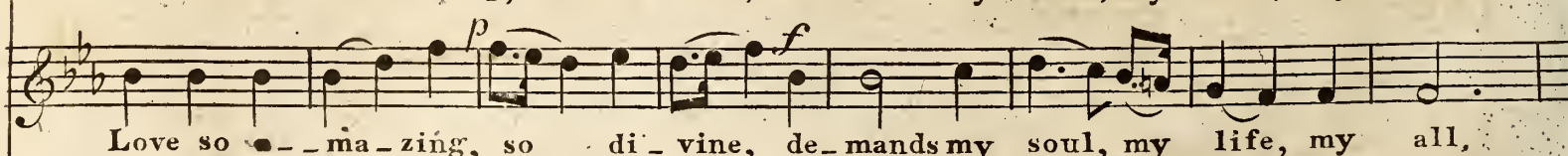
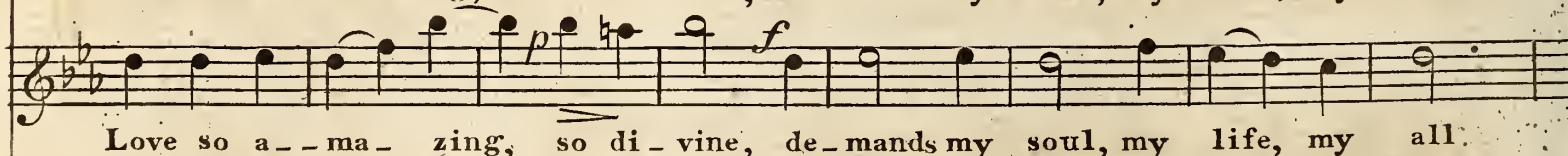
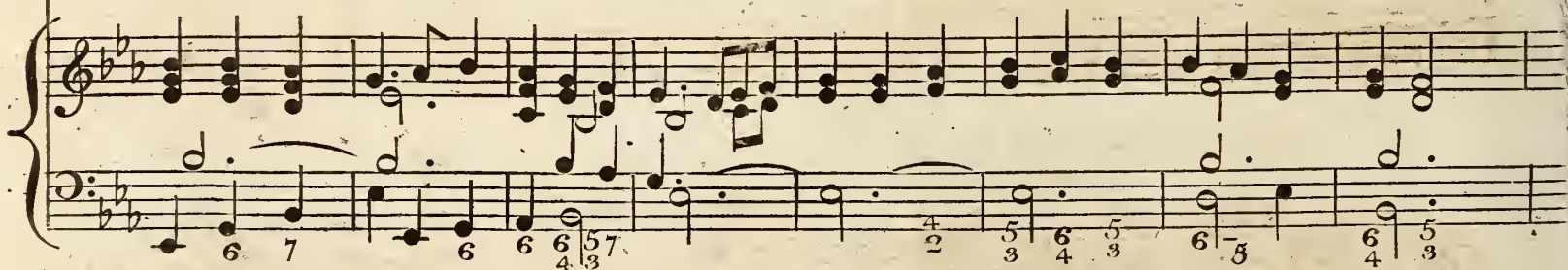
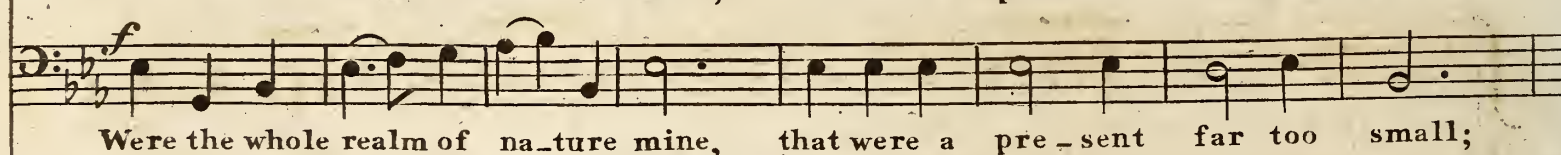
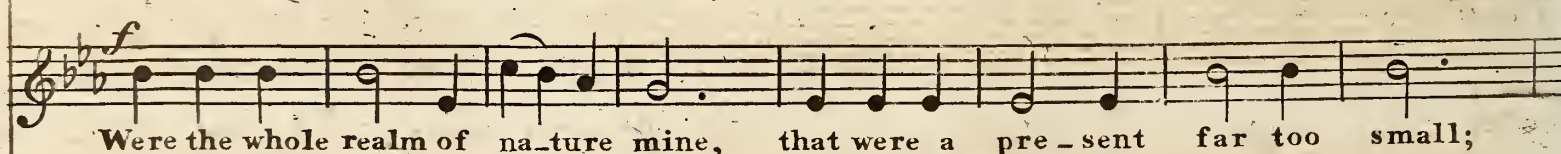
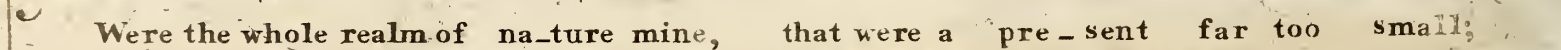
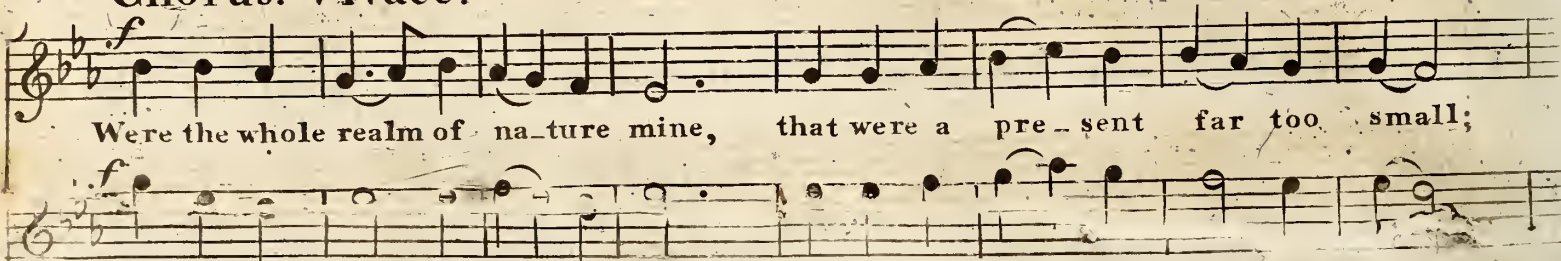
Sym. p

6 6 6 6 5 1st time. 2d. time.





### Chorus. Vivace.





## Duo.

Love so a--ma--zing, so di-vine de--mands my soul, my life, my

Love so a--ma--zing, so di-vine de--mands my soul, my life, my

de--mands my soul, my life, my

de--mands my soul, my life, my

## ADAGIO.

all. demands my soul, my life, my all.

all. demands my soul, my life, my all.

all. demands my soul, my life, my all.

all. demands my soul, my life, my all.

all. demands my soul, my life, my all.

all. demands my soul, my life, my all.



# EASTER HYMN.

A CELEBRATED AIR BY

PLEYEL.

THIS PLEYEL'S GERMAN HYMN.

*Moderato.*

Sym.

4 lines 7.

**Treble.**  
(or Air)

**Contra Tenor.**

**Tenor.**

**Bass.**

**Piano Forte,**  
or  
**Organ.**

Christ the Lord is ris'n to day," Sons of men and an-gels say; Raise your

Organ *f.*      Organ *p.*      *f.*

6      6      6      6      7      #



joys & triumphs high, Sing ye heav'ns, & earth re- ply, Sing ye heav'ns & earth re- ply.

joys & triumphs high, Sing ye heav'ns, & earth re- ply, Sing ye heav'ns & earth re- ply.

joys & triumphs high, Sing ye heav'ns, & earth re- ply, Sing ye heav'ns & earth re- ply.

joys & triumphs high, Sing ye heav'ns, & earth re- ply, Sing ye heav'ns & earth re- ply.

Sym.

2

Love's redeeming work is done,  
Fought the fight, the battle won,  
Lo! our sun's eclipse is o'er,  
Lo! he sets in blood no more.

3

Vain the stone, the watch, the seal;  
Christ hath burst the gates of hell!  
Death in vain forbids his rise:  
Christ hath open'd paradise.

4

Lives again our glorious King,  
Where, O death, is now thy sting,  
Once he died our souls to save,  
Where's thy victory, O grave?



# EASTER ODE.

THE MUSIC BY MILGROVE

WORDS BY THE HON<sup>BLE</sup> & REV<sup>D</sup> WALTER SHERLEY.

TUNE WOOLWICH.

Andante Staccatto.

Sym.

Loud Organ.

CHO<sup>S</sup> ALLA RECITATIVE.

Treble.  
(or Air)

Contra  
Tenor.

Tenor.

Bass.

Piano  
Forte,  
or  
Organ.

From heav'n, the loud, th'angelic song be-gan;

From heav'n, the loud, th'angelic song be-gan;

From heav'n, the loud, th'angelic song be-gan;

From heav'n, the loud, th'angelic song be-gan;

6 8va



it shook the skies, and reach'd astonish'd man: by man re - echo'd, it shall

it shook the skies, and reach'd astonish'd man: by man re - echo'd, it shall

it shook the skies, and reach'd astonish'd man: by man re - echo'd, it shall

it shook the skies, and reach'd astonish'd man: by man re - echo'd, it shall

### Quartetto. Sostenuto.

mount a - - - gain, While fra-grant odours, while fra-grant

mount a - - - gain, While fra-grant odours, while fra-grant

mount a - - - gain, While fra-grant odours, while fra-grant

mount a - - - gain, While fra-grant odours, while fra-grant

Lar. to Soft Organ.

5 6 4 7 9 8 6 7



odours, while fra-grant o-dours fill, fill the bliss-ful plain.

odours, while fra-grant o-dours fill, fill the bliss-ful plain.

odours, while fra-grant o-dours fill, fill the bliss-ful plain.

odours, while fra-grant o-dours fill, fill the bliss-ful plain.

odours, while fra-grant o-dours fill, fill the bliss-ful plain.

Swell Organ.

Sym. Soft Organ.

### Cho<sup>s</sup> Vivace.

Worthy the Lamb of boundless sway, o'er earth or heav'n the Lord of all;

Worthy the Lamb of boundless sway, o'er earth or heav'n the Lord of all;

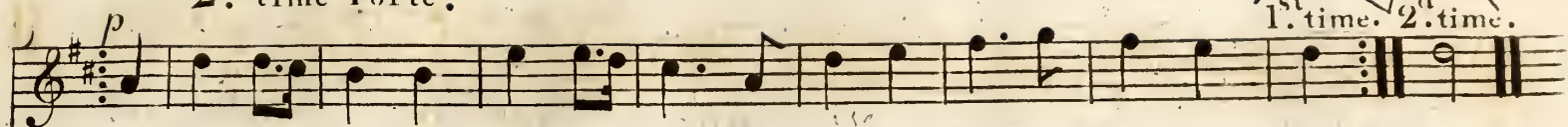
Worthy the Lamb of boundless sway, o'er earth or heav'n the Lord of all;

Worthy the Lamb of boundless sway, o'er earth or heav'n the Lord of all;

Loud Organ.

### Cho<sup>s</sup> Vivace.

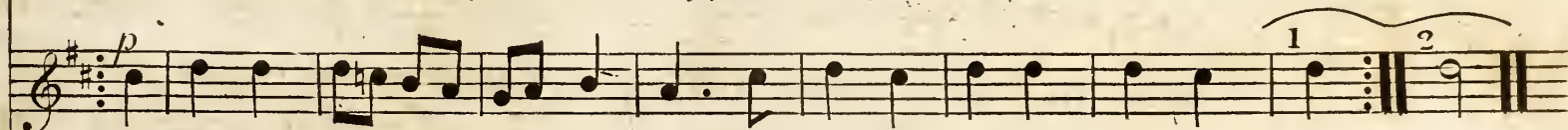


2<sup>d</sup> time Forte.1<sup>st</sup> time. 2<sup>d</sup> time.

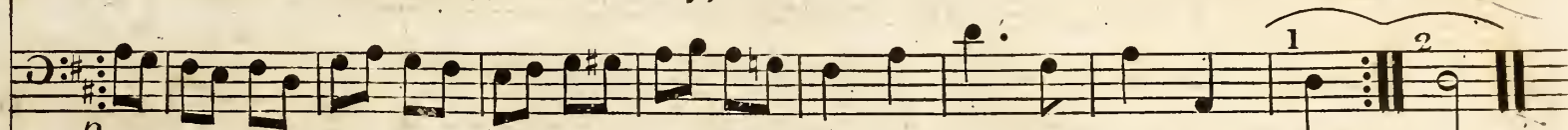
Ye princes, ru-lers, pow'rs o - bey, and low be - fore his foot-stool fall, fall.



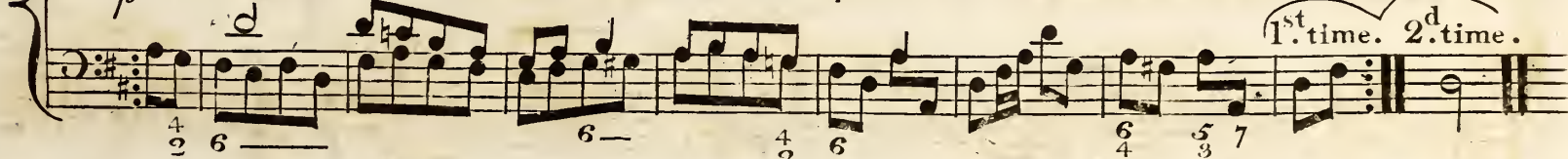
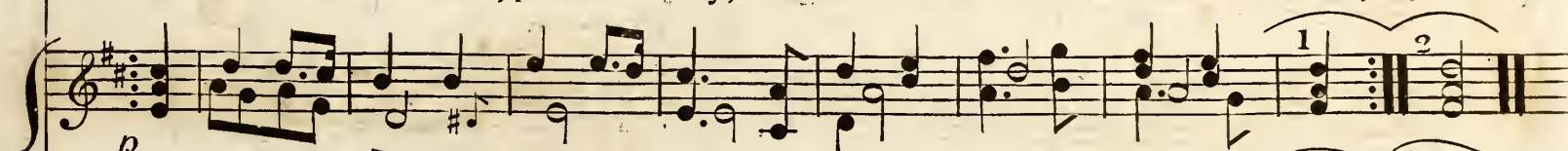
Ye princes, ru-lers, pow'rs o - bey, and low be - fore his foot-stool fall, fall.



Ye princes, ru-lers, pow'rs o - bey, and low be - fore his foot-stool fall, fall.



Ye princes, ru-lers, pow'rs o - bey, and low be - fore his foot-stool fall, fall.



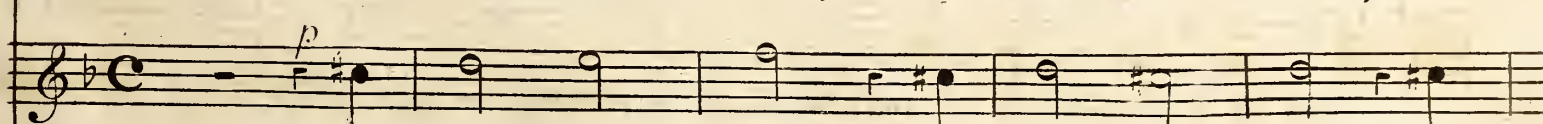
## Quartetto. Largo Doloroso.



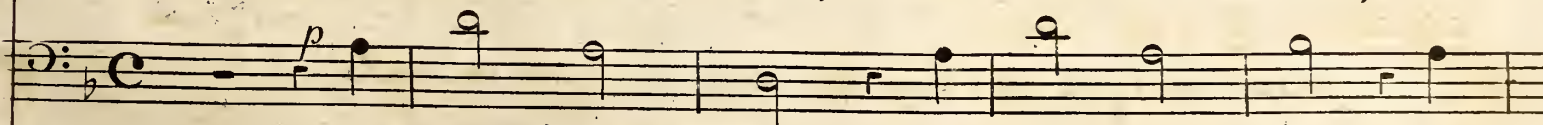
The deed was done; the Lamb was slain; the



The deed was done; the Lamb was slain; the



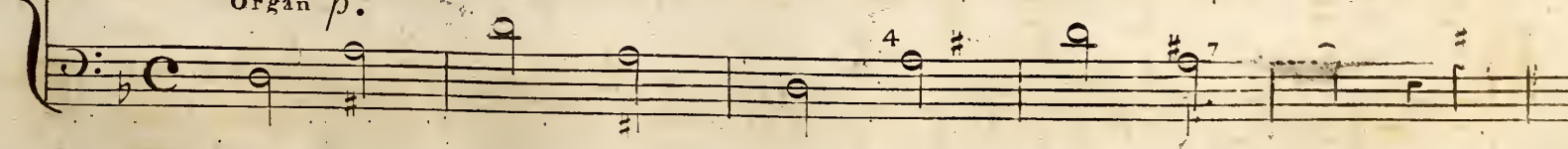
The deed was done; the Lamb was slain; the



The deed was done; the Lamb was slain; the



Organ p.





## Andante.

groaning earth the bur-then bore: He rose, he lives; he

groaning earth the bur-then bore: He rose, he lives; he

groaning earth the bur-then bore: He rose, he lives; he

groaning earth the bur-then bore: He rose, he lives; he

Andante.

lives to reign, nor time shall shake his endless pow'r....

lives to reign, nor time shall shake his endless pow'r....

lives to reign, nor time shall shake his endless pow'r....

lives to reign, nor time shall shake his endless pow'r....

Andante.

unis. Loud Organ.



## Vivace.

2<sup>d</sup> time Chorus.1<sup>st</sup> time. 2<sup>d</sup> time.

*p* he rose, he lives; he lives to reign, nor time shall shake his endless pow'r, pow'r.

*p* he rose, he lives; he lives to reign, nor time shall shake his endless pow'r, pow'r.

*p* he rose, he lives; he lives to reign, nor time shall shake his endless pow'r, pow'r.

*p* he rose, he lives; he lives to reign, nor time shall shake his endless pow'r, pow'r.

*Soft Organ.*

4 2 6 — 4 2 6 — 1<sup>st</sup> time. 2<sup>d</sup> time.

*p* Riches, and all that deck the great, from worlds un-number'd, hi-ther bring; The

*p* Riches, and all that deck the great, from worlds un-number'd, hi-ther bring; The

*p* Riches, and all that deck the great, from worlds un-number'd, hi-ther bring; The

*p* Riches, and all that deck the great, from worlds un-number'd, hi-ther bring; The

6 7 — 6 6 4 2



2<sup>d</sup>. time Forte.1<sup>st</sup>. time. 2<sup>d</sup>. time.

tri-bute pour be - fore his seat, and hail the triumph of your King. King!

tri-bute pour be - fore his seat, and hail the triumph of your King. King!

tri-bute pour be - fore his seat, and hail the triumph of your King. King!

tri-bute pour be - fore his seat, and hail the triumph of your King. King!

6 — 4 2 6 — 5 7

*p* Higher, still higher, swell the strain; Cre-ation's voice the note pro--long..!*p* swell the strain; Cre-ation's voice the note pro--long..!2<sup>d</sup>. Treble, Tenor silent.*p* Tenor.*p* Higher, still higher, swell the strain; Cre-ation's voice the note pro--long..!

Cre-ation's voice the note pro--long..!

Organ *p*.

Loud Organ.



2<sup>d</sup> time Forte.

*p* The Lamb shall e--ver, e--ver reign: let Hal-le--lu--jahs crown the

*p* The Lamb shall e--ver, e--ver reign: let Hal-le--lu--jahs crown the

*p* The Lamb shall e--ver, e--ver reign: let Hal-le--lu--jahs crown the

*p* The Lamb shall e--ver, e--ver reign: let Hal-le--lu--jahs crown the

*p*

4 2 6 — 6 — 2 6 4 5 7

1<sup>st</sup> time. 2<sup>d</sup> time. Moderato.

song, song. Hal-le--lu-jah, Hal-le--lu--jah, Hal-le--lu-jah,

1<sup>st</sup> 2<sup>d</sup>

song, song. Hal-le--lu-jah, Hal-le--lu--jah, ... Halle--lu-jah,

1<sup>st</sup> 2<sup>d</sup>

song, song. Hal-le-lu-jah, Halle--lu--jah, Halle--lu--jah,

1<sup>st</sup> 2<sup>d</sup>

song, song. Hal-le--lu-jah, Hal-le--lu--jah, Hal-le--lu-jah,

1<sup>st</sup> 2<sup>d</sup>

1<sup>st</sup> time. 2<sup>d</sup> time. Moderato.

6 6 6 4 7



Hal--le--lujah, Hal-le--lujah, Hal-le--lujah, Hal--le--

Hal--le--lujah, Hal-le--lujah, Hal-le--lujah, Hal--le--

Hal--le--lujah, Halle--lu--jah, Halle--lu--jah, Halle-lujah...

Hal--le--lujah, Hal--le--lu--jah, Hal-le--lu--jah,

Organ *pia.*

*f* unis. - lu--jah, Hal--le--lujah, Halle-lujah, Halle-lujah, Halle--lu--jah, A-men.

*f* unis. - lu--jah, Hal--le--lujah, Halle-lujah, Halle-lujah, Halle--lu--jah A-men.

*f* unis. ...., Halle-lu--jah, Halle-lujah, Halle-lujah, Halle-lu--jah A-men.

*f* unis. Hal-le--lu--jah, Halle-lujah, Halle-lujah, Halle-lu--jah A-men.

Loud Organ.

unis.







- lujah, Halle - lu - jah, Hal - le - lujah, Halle lujah, Halle lujah, Halle lujah, Halle -  
 - lujah, Hal - le - lu - jah, Halle - lujah, Halle -  
 - lujah, Hal - le - lu - jah, Halle - lujah, Halle -  
 - lujah, Hal - le - lu - jah, Halle - lujah, Halle -

6 6 7

[illegible]



66



# WITH HUMBLE PLEASURE LORD,

344

THE MUSIC COMPOSED BY THE LATE

T. A. GEARY.

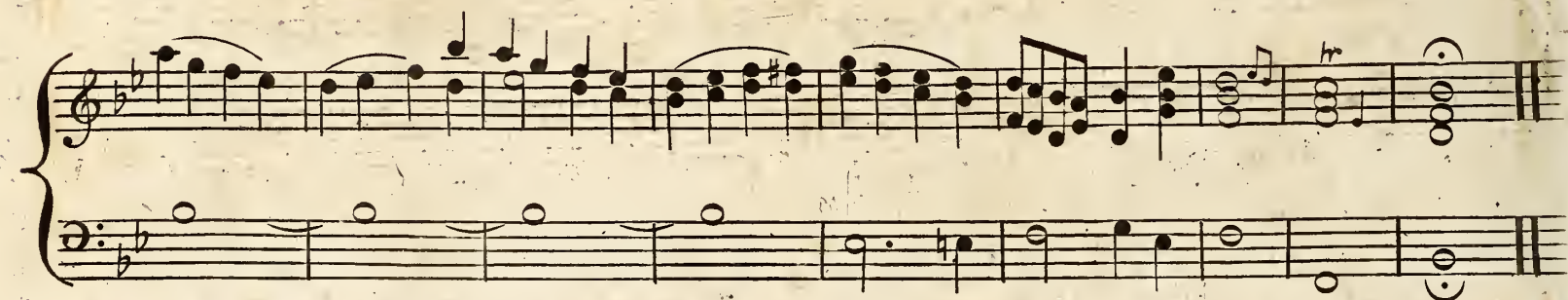
WORDS BY THE REV. D<sup>r</sup> DODDRIDGE.

TUNE ST. PATRICK'S.

L. M.

Moderato

Sym.



Treble  
(or Air)

With humble pleasure, Lord, we trace The ancient records of thy grace;

Cont.  
Tenor.

With humble pleasure, Lord, we trace The ancient records of thy grace;

Tenor.

With humble pleasure, Lord, we trace The ancient records of thy grace;

Bass.

With humble pleasure, Lord, we trace The ancient records of thy grace;

Piano  
Forte

or  
Organ



In the Repeat the 3<sup>d</sup> line Piano.

and our own conso-lation draw, From what thy ser-vant Mo-ses saw.

and our own conso-lation draw, From what thy ser-vant Mo-ses saw.

and our own conso-lation draw, From what thy ser-vant Mo-ses saw.

and our own conso-lation draw, From what thy ser-vant Mo-ses saw.

6 6, 6 6 5 4 3, 6, 6, 6 6, 6 4 5 7 3.

2

May we behold thy glory shine,  
With gentle beams of love divine;  
And hear thy secret voice proclaim  
The various wonders of thy name.

3

If feeble nature faint t'endure  
A voice so sweet, a ray so pure;  
Its dissolution would delight,  
While death would wear a form so bright.

4

Death shall unveil that world above,  
Where the dear children of thy love,  
Attempered all to heavenly day,  
Bear, and reflect th' immediate ray.



# HEAR MY PRAYER, O GOD:

An admired Anthem Composed by

THE LATE M<sup>r</sup>. JAMES S. KENT, ORGANIST TO THE

CATHEDRAL AND COLLEGE OF WINCHESTER.

WORDS FROM THE 55<sup>th</sup> PSALM.

Larghetto con espressione.

Sym. Swell Organ

The organ introduction consists of two staves in G major, 3/2 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted rhythms.

1<sup>st</sup> Treble. Hear, hear my pray'r my pray'r, O

2<sup>d</sup> Treble. Hear, hear my pray'r, hear, hear my pray'r my pray'r, O

Piano Forte, or Organ. Organ *p*.

The vocal staves are in G major, 3/2 time. The organ accompaniment is marked *p* (piano) and includes figured bass notation at the bottom: 8 6 7 5 4 # 8 6 7 5 #.

God:

God:

Sym. Swell Organ. Org *p*.

The second system continues the vocal and organ parts. It includes a 'Sym. Swell Organ' section and ends with the organ marked *p* (piano).



Hear, hear my pray'r, my pray'r., O God:

Hear my pray'r, hear, hear my pray'r, my pray'r., O God:

Sym. Swell.

6 5 4 3 6 5 4 3

and hide not, hide not thy-self from my pe-

and hide not thy-self from my pe-

Org. p.

6 5 4 3 6 5 4 3

-tition. Hear my prayer, hear my prayer, O God: hear my

-tition.. Hear my prayer, hear my prayer, hear my

Sym. Swell. Org. p. Sym. Org. p.

6 5 4 3 6 5 4 3 5 6

prayer, O God: and hide not thy-self, and hide not thy-

prayer, O God: and hide not thy-self, and hide not thy-

Sym.

6 5 4 3 6 5 4 3 5 6



- self and hide not thy-- self from my pe--- ti- tion.

- self and hide not thy-- self from my pe--- ti- tion.

5 3 6 9 7 8 6 7 5 # 6 6 4 5 # 7

*Andante.*

Sym.

## TREBLE SOLO.

Take heed un-to me, and hear me:

Sym.

Take heed un-to me, and hear me, take heed un-to me, and

hear me. how I mourn, how I mourn, how I mourn in my

Sym.



prayer and am vexed. how I mourn, I mourn in my prayer, I mourn in my

Sym. *p*

6 — 6 6 4 # 6 — 6 4 — 4 3 — 6 6 4 7 6 5

prayer, and am vex — — — ed. how I mourn, I mourn in my pray'r, I mourn in my

Sym. *p*

4 3 6 6 4 6 6 6 4 2 — 6 — 6 7 6 5

prayer, and am vex — — — ed.

Sym.

4 3 6 6 4

### Recit.

My heart is disquieted within me: my heart, my heart is dis-

4 3

-quieted within me: and the fear of death is fall'n, is fall'n up — on me.

4 3 2 6 8 6 5 4 2 6 4 5



Lively.

Sym. loud Organ.

DUO.

1<sup>mo</sup>

2<sup>do</sup>

Then I said, I said,

Then I said, Then I said, I said O...

Organ *p*.

O that I had wings, O that I had wings like a dove:

....., that I had wings, O that I had wings like a dove:

O that I had wings, had wings like a dove: Then

O that I had wings, had wings like a dove:

loud Organ.

Org. *p*.



would I flee a---way, and be at

Then would I flee a---way, and be at

rest, flee a-----way and be... at rest.

rest, flee a-----way and be... at rest.

## Chorus.

Treble. O that I had wings, had wings like a dove, then

Contra Tenor. O that I had wings, had wings like a dove, then

Tenor. O that I had wings, had wings like a dove,

Bass. O that I had wings, had wings like a dove,

Piano Forte, or Organ. Cho<sup>s</sup> Organ *p*



would I flee a---way and be at rest..... would  
 would I flee a---way, then would I flee a---way would  
 flee a---way, and be at rest, then would I flee a---way,  
 flee a---way, and be at rest, then

6 4 5 3 6 8 6 7 5 = 9 4 3 6 5 6 = 6



CHO<sup>s</sup>.

would flee a - way and be at rest. then

CHO<sup>s</sup>.

would I flee a - - way, would flee a - way and be at rest.

C. Tenor.

CHO<sup>s</sup>.CHO<sup>s</sup>.CHO<sup>s</sup>.

would I flee a - - way, and be at rest, flee a - - way, and be at

then would I flee a - - way, would flee a - - way, and be at

then would I flee a - - way, a - - way, and be at

then would I flee a - - way, and be at

loud Organ.

V. S.



rest, then would I flee a -- way, and be at rest, w.<sup>d</sup> I flee a way, flee a --

rest, then would I flee a -- way, would flee a --

rest, be at rest, then would I flee a -- way, then w.<sup>d</sup> I flee a -- way, flee a --

rest, be at rest, then would I flee a -- way, would I flee a --

- way, then would I flee a -- way, would flee away, and be at rest.

- way, and be at rest, would flee away, and be at rest.

- way, and be at rest, and be at rest, be at rest.

- way, and be.... at rest, would flee away, and be at rest.

9 8 6 6 6 6 6 5 3



# PRAISE THE LORD, WHO REIGNS ABOVE,

355

*An admired VERSIFICATION of the 150.<sup>th</sup> PSALM Proper for*

CHRISTMAS, EASTER, ASCENSION

*or other Christian Festivals.*

TUNE CHRIST CHURCH.

P. M. 3 Verses.

Andante

Maestoso.

Treble.  
(or Air)

Contra  
Tenor.

Tenor.

Bass.

Piano  
Forte  
or

Organ.

Praise the Lord, who reigns a -bove, And keeps his courts be - low;

Praise the Lord, who reigns a -bove, And keeps his courts be - low;

Praise the Lord, who reigns a -bove, And keeps his courts be - low;

Praise the Lord, who reigns a -bove, And keeps his courts be - low;



**SOLO.** Praise our ho-ly God of love, and all his greatness

Praise our ho-ly God of love, Praise our holy God of love, and all his greatness

Praise God of love, & all his greatness

Praise our holy God of love, and all his greatness

*Organ p.*

shew, And all his greatness his greatness shew. praise him,

shew, And all his greatness his greatness shew. Praise him, praise him,

shew, And all his greatness his greatness shew. Praise him, praise him,

shew, And all his greatness his greatness shew. Praise him,



for his noble deeds, praise him for his matchless pow'r,

praise him, praise him, praise him for his matchless pow'r,

praise him, for his noble deeds, praise him, praise him for his matchless pow'r,

praise him, praise him, praise him for his matchless pow'r,

*p* Him from whom all good pro - ceeds, *ff* Let earth and heav'n a - - - dore.

*p* Him from whom all good pro - ceeds, *ff* Let earth and heav'n a - - - dore.

*p* Him from whom all good pro - ceeds, *ff* Let earth and heav'n a - - - dore.

*ff* Let earth and heav'n a - - - dore.

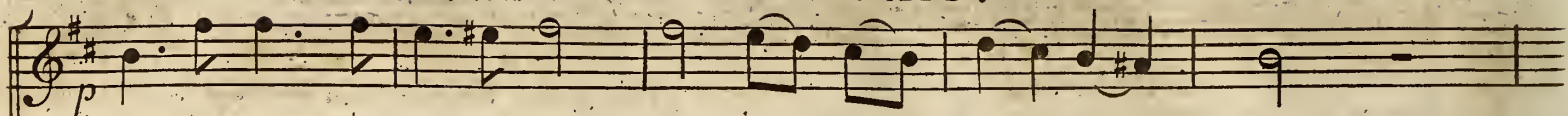
Sym.

Volti.

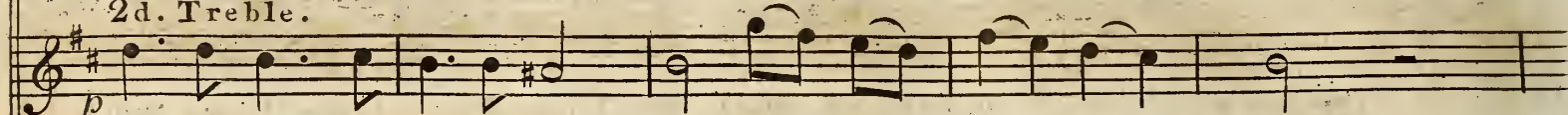


## TRIO.

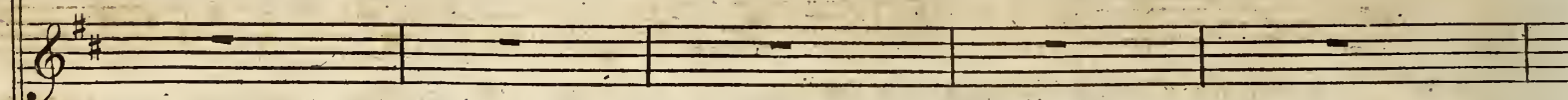
## TWO TREBLES &amp; A BASS.



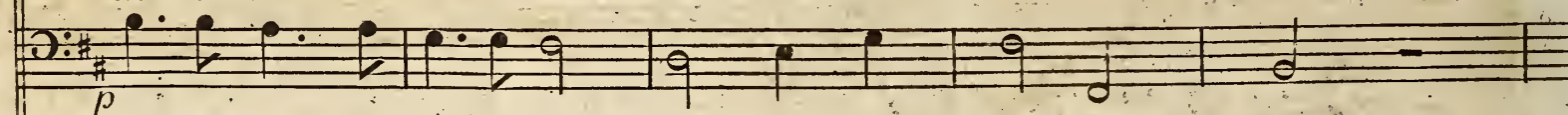
*p* Publish, spread to all a-round, the great Im - - manuel's name;  
2d. Treble.



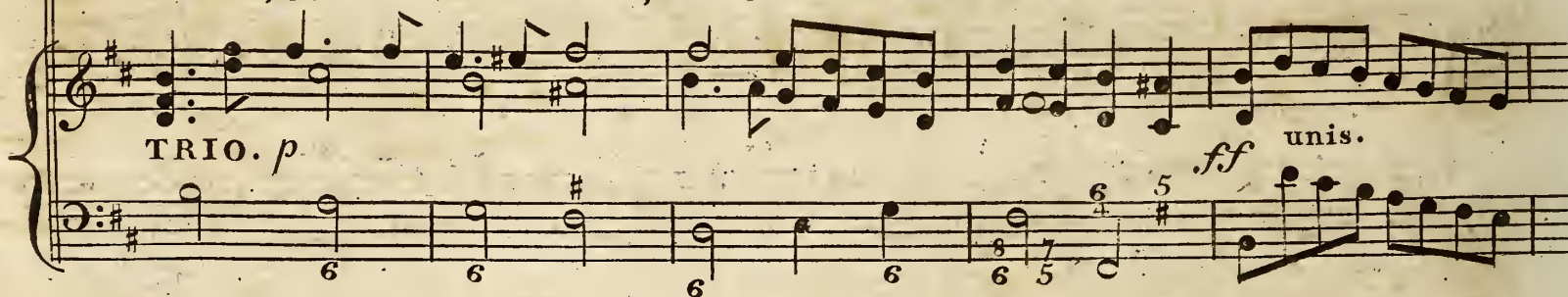
*p* Publish, spread to all a-round, the great Im - - manuel's name;



## TRIO.

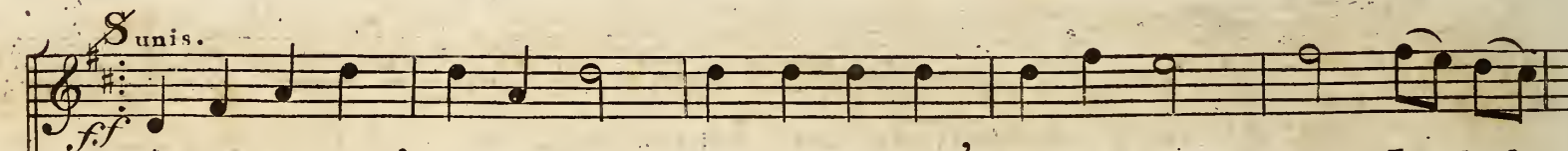


*p* Publish, spread to all a-round, the great Im - - manuel's name;

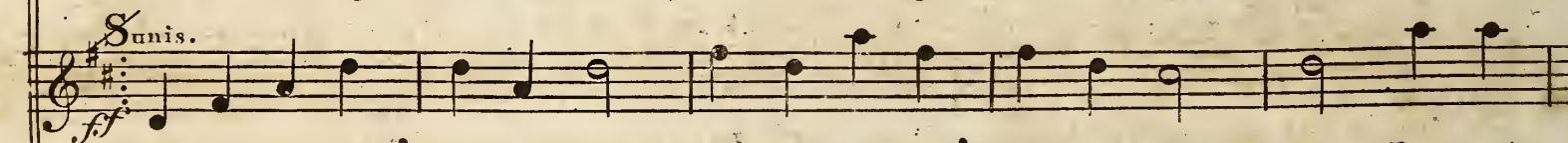


TRIO. *p*

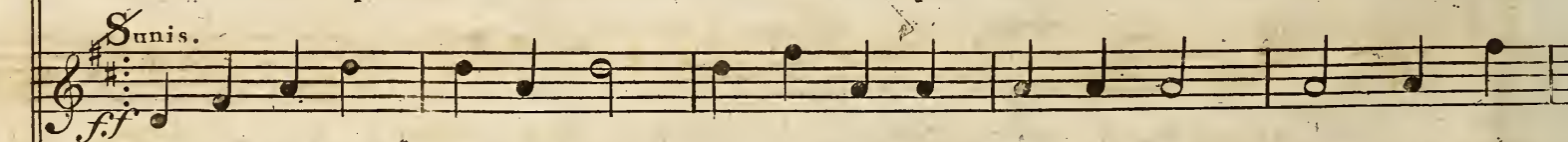
*ff* unis.



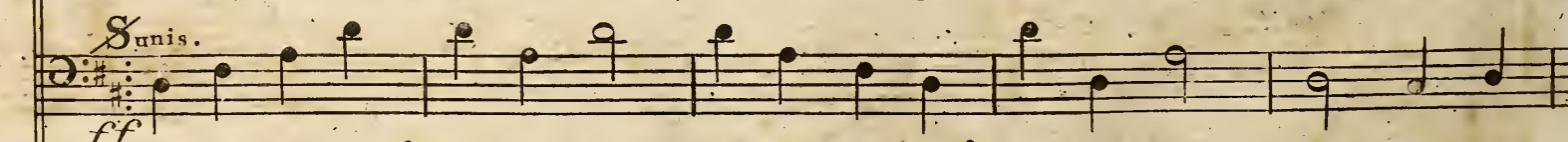
*ff* Let the Trumpet's martial sound, let the trumpets' martial sound, Him, Lord of



*ff* Let the Trumpet's martial sound, let the trumpets' martial sound, Him, Lord of



*ff* Let the Trumpet's martial sound, let the trumpets' martial sound, Him, Lord of



*ff* Let the Trumpet's martial sound, let the trumpets' martial sound, Him, Lord of





*ff* *hr* *p*

Hosts proclaim; Him, Lord of Hosts proclaim; Praise him ev'ry tuneful string,

*ff* *p*

Hosts proclaim; Him, Lord of Hosts proclaim; Praise him ev'ry tuneful string,

*ff* *p*

Hosts proclaim; Him, Lord of Hosts proclaim; Praise him ev'ry tuneful string,

*ff* *p*

Hosts proclaim; Him, Lord of Hosts proclaim; Praise him ev'ry tuneful string,

6 4 5 7 5 3 7 6 5 4 3

*hr* *hr*

All the reach of heav'nly art, All the pow'rs of music bring, The music of the

*hr*

All the reach of heav'nly art, All the pow'rs of music bring, The music of the

*hr*

All the reach of heav'nly art, All the pow'rs of music bring, The music of the

*hr*

All the reach of heav'nly art, All the pow'rs of music bring, The music of the

6 7 6 6 5 3 5 4 2 6 6 5 7 6 5 4 3



*f* heart, Him in whom they move & live, let ev'ry creature sing,

*f* heart, Him in whom they move & live, let ev'ry creature sing,

*f* heart, Him in whom they move & live, let ev'ry creature sing,

*f* heart, Him in whom they move & live, let ev'ry creature sing,

*ff* unis.

5 # 6 5 6 6 4 7

*f* unis. Glo - ry to their Ma - ker give . . . , And ho - mage to their King.

*f* unis. Glo - ry to their Ma - ker give, And ho - mage to their King.

*f* unis. Glo - ry to their Ma - ker give . . . , And ho - mage to their King.

*f* unis. Glo - ry to their Ma - ker give, And ho - mage to their King.

*f* unis.

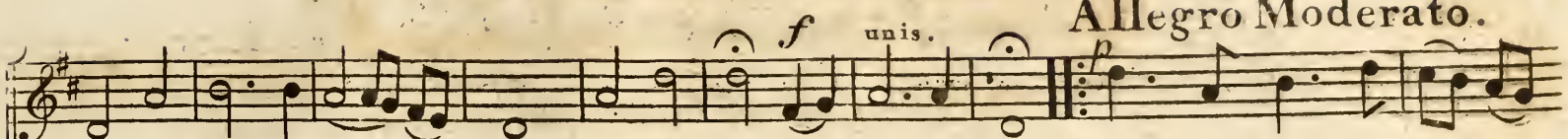
6 4 6 6 4 5 7

LARGO e Piano.

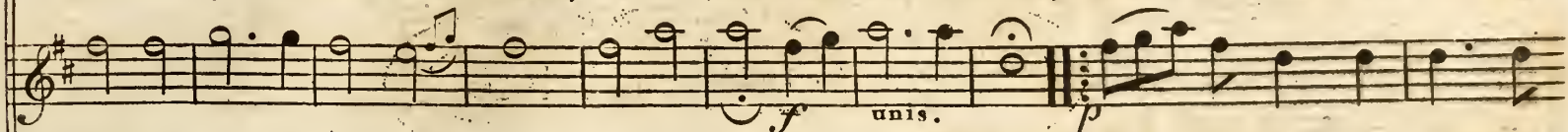
Sym. Slower.



## Allegro Moderato.



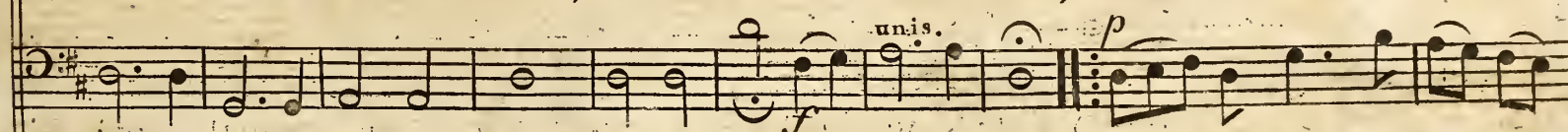
Hallow'd be his name be-neath, As in heav'n on earth a-dor'd, Praise the Lord in ev'-ry



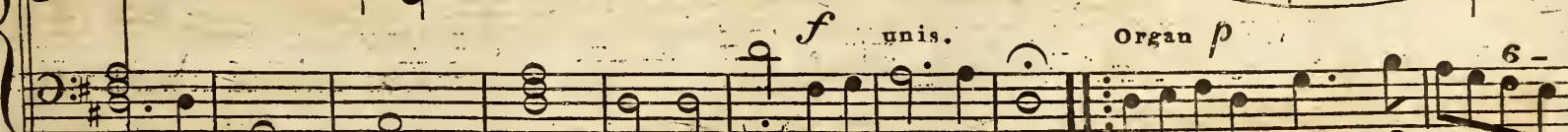
Hallow'd be his name be-neath, As in heav'n on earth a-dor'd, Praise the Lord in ev'-ry



Hallow'd be his name be-neath, As in heav'n on earth a-dor'd, Praise the Lord.....



Hallow'd be his name be-neath, As in heav'n on earth a-dor'd, Praise the Lord in ev'-ry

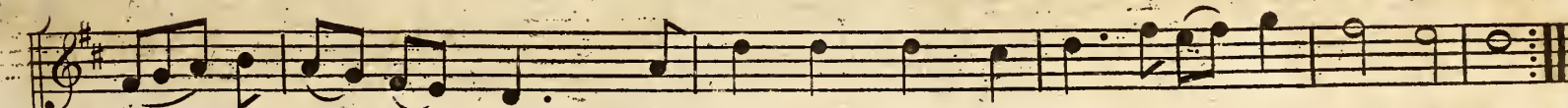


6 5  
4 3

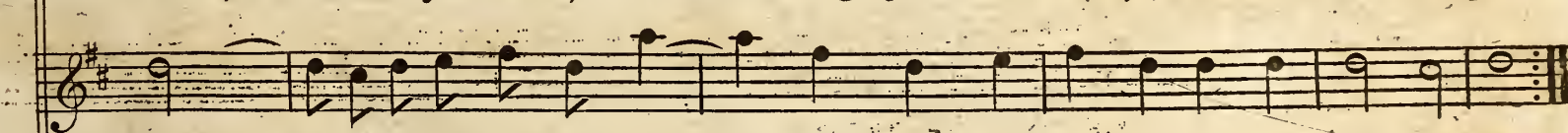
Organ p

6

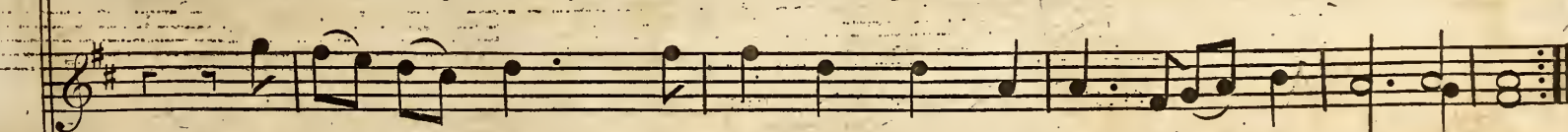
2<sup>d</sup> time Forte.



breath, in ev'-ry breath, let all things praise the Lord, let all things praise the Lord.



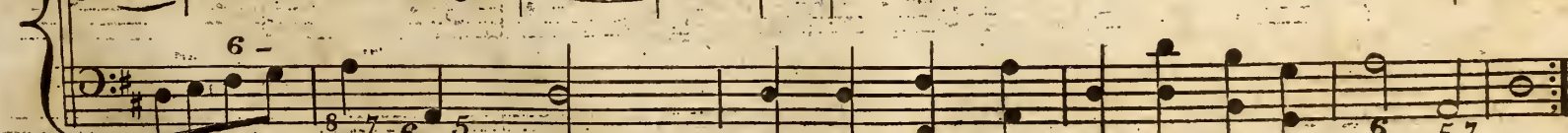
breath...., in ev'ry breath, let all.... things praise the Lord, let all things praise the Lord.



in ev'-ry breath, let all things praise the Lord, let all things praise the Lord.



breath, in ev'-ry breath, let all things praise the Lord, let all things praise the Lord.



6 -

8 7 6 5  
6 5 4 3

6

6

4

3

6

4

3

6

4

3



# THE SANCTUS.

COMPOSED BY THE LATE

MR. JOHN BIRD.

WORDS FROM THE COMMUNION SERVICE.

Cho.<sup>s</sup> Larghetto.

Treble.  
(or Air)

Contra  
Tenor.

Tenor.

Bass.

Piano  
Forte,  
or  
Organ.

Glo-ry be to God on high, and on earth and on

Glo-ry be to God on high, and on earth and on

Glo-ry be to God on high, and on earth and on

Glo-ry be to God on high, and on earth and on

Cho.<sup>s</sup>

6 4 5 # 5 7

earth peace, good will t'wards men.

earth peace, good will t'wards men.

earth peace, good will... t'wards men.

earth peace, good will t'wards men.

Sym. ad. lib.

6 5 4 3 6



## Duo, Two Trebles; Espressivo.

**PRIMO.** We praise thee, we bless thee, we wor-

**2<sup>do</sup>.** We praise thee, we bless thee, we wor-

**ORG.<sup>n</sup> or Piano Forte.** *p* Sym. Sym.

-- ship thee we glorify... thee ..... we give thanks to thee, for thy great

-- ship thee we glorify... thee ..... we give thanks to thee, for thy great

*p*

glo-ry, O Lord God, O Lord God, heav'n-ly King, God the

glo-ry, O Lord God, O Lord God, heav'n-ly King, God the

Sym.

Fa-ther Al-migh--ty.

Fa-ther Al-migh--ty.

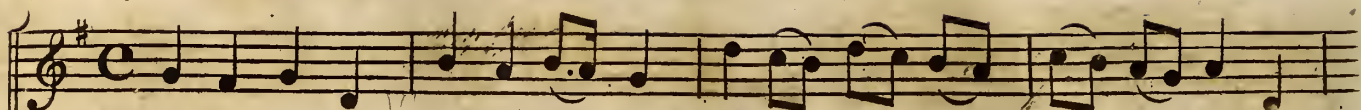
Sym. *p*

V.S.



Cho<sup>s</sup>. Allegro Moderato.

Treble.



Halle-lujah, Halle-lu-jah, Halle--lu--jah, Hal-le-lujah,

Contra  
Tenor.

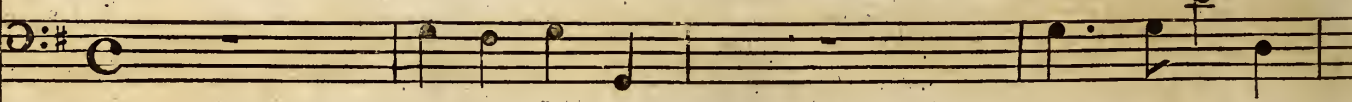
Halle-lu-jah, Halle--lu--jah, Hal-le-lujah,

Tenor.

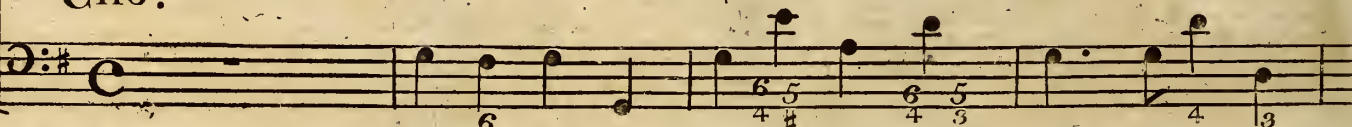


Halle-lu-jah, Halle--lu--jah....., Halle-lujah,

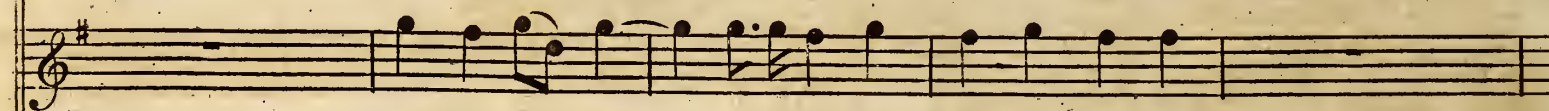
Bass.



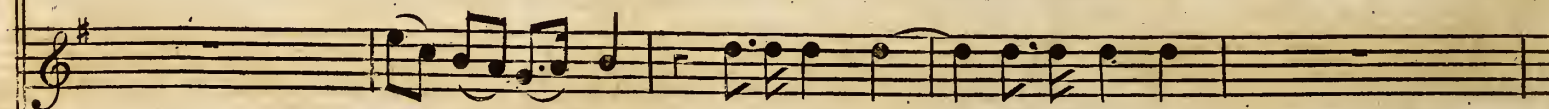
Halle-lu-jah, Hal--le-lujah,

Piano  
Forte,  
or  
Organ.Cho<sup>s</sup>.

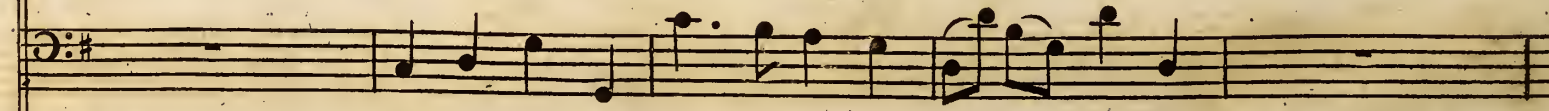
Halle--lujah, Halle--lu-jah, Halle-lu-jah, Halle--lujah, Halle-lu-jah,



Halle--lu-jah, Halle-lu-jah, Halle--lujah,



Halle--lu-jah, Halle-lu-jah, Halle-lujah,



Halle--lu-jah, Halle--lu-jah, Halle--lujah,



6 6 6 6 5 6 6 6



2<sup>d</sup> Treble.

Halle - lujah, Halle - lujah, Halle - lujah, *ff* Halle - lujah,

Halle - lujah, *ff* Halle - lujah,

Halle - lujah, *ff* Halle - lujah,

Halle - lujah, *ff* Halle - lujah,

*p* Sym. *f*

Halle - lu - jah, A - - - men, A - - - men.

Halle - lu - jah, A - - - men, A - - - men.

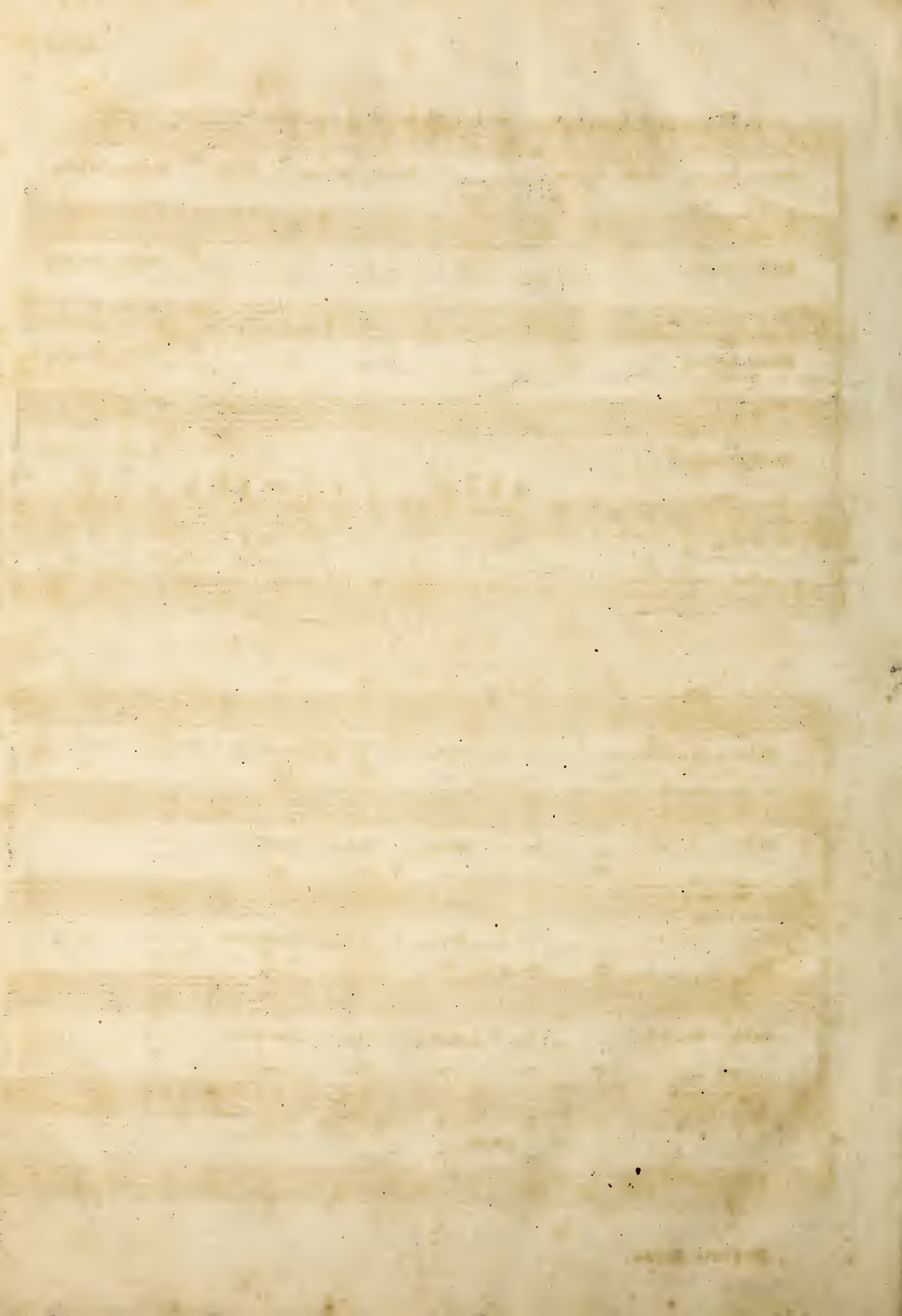
Halle - lu - jah, A - - - men, A - - - men.

Halle - lu - jah, A - - - men, A - - - men.

ad.lib.

4 3 7







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